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Frank Short



"THE SUSSEX DOWNS" (AFTER CONSTABLE.) FROM
THE MEZZOTINT BY FRANK SHORT, A.R.A., P.R.E.

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JOHN C. JOHANSEN, A PAINTER OF
THE FIGURE, LANDSCAPE AND OF
ARCHITECTURE
BY ARTHUR HOEBER

It is frequently contended, and too often with reason, that the American artist, with racial characteristic of desire to achieve his aims quickly, is apt to be lacking in the proper early training of his trade, to be without that mastery of his tools so eminently a distinguishing trait of the European craftsman time out of mind. Few parents look complacently at the idea of a boy deliberately taking up the profession of the arts, a poor shift for a living at best, according to the practical American mind. As a consequence, the painter or sculptor of our country frequently is a man who has not been able to embrace the career until his early manhood and so has more than the usual incentive to make good as soon as possible. The lad who is sent early to study under good masters, who overcomes the difficulties of drawing, modeling and composition while still in his 'teens, is a rarity and, indeed, must be considered fortunate. Such training, however, can make only for the best, since it permits the youth, while still at an impressionable age, to put behind him the drudgery and severe labor that in the end produce the competent workman, giving him full opportunity to express such ideas as he may have with freedom and without that excessive labor which it should be always the effort to conceal. After all, to achieve eminence it is surely necessary that there should be no halting or faltering in the manner of executing the work, for the idea that is thus hampered is invariably that much the less effective.

In the work of Mr. John C. Johansen one is unconscious of any technical lacking, whether it be in portraiture, the figure, landscape, or in the architectural renderings of the most beautifully architectural city of the whole world—Venice. You feel

the man to be familiar with his *metier*, that he has devoted his entire attention to his theme, whether it be the interpretation of the human element, the structures mankind has built, or the land and skies Providence so gloriously offers for the satisfaction and delight of humanity. For this artist goes at his canvases with a certain authority, with knowledge of that order which is heaven's first law. You may dissent from his thesis; you may question his taste if you will or object to his color scheme, but there is never a doubt as to his technical equipment and for this you are bound to give him due respect.

Much of this good fortune—for so it must be regarded—is due to the pride and ambition of a father for a son with unmistakable early art intuitions. There never was indecision as to the choice of a profession for the lad, who, when a mere boy, was sent to the schools of the Art Institute in Chicago. The excellent teaching of Mr. Vanderpoel, Mr. Freer and Mr. Duveneck was imbibed with great eagerness and soon bore fruition. At twenty Mr. Johansen drew well, without effort, and he painted with intelligence, for though the master may cause the pupil to draw brilliantly, at best he can only advise as to color, a God-given endowment rarely bestowed and never to be taught. Still, even at that, one may be trained to *see*. Some have this gift inherently, others attain it only after serious study and research. It was Turner who once said to a woman visitor in his studio, who complained that she could not see all the color in nature that he had put into one of his pictures: "No, madam, I suppose you cannot, but don't you wish you *could*?"

Mr. Johansen is an American among Americans, though he was, in fact, born in Denmark. He was brought to this country when a baby and his parents, saturated with a love for the new land, held to none of the traditions of the old, but, on the contrary, embraced with enthusiasm all the tenets of their adopted people, even the Danish tongue being excluded from the household. After the course at



CHILD BATHING

BY JOHN C. JOHANSEN

the Art Institute, the young man went to Paris and for a while was with Benjamin Constant and Jean Paul Laurens, later entering the class of James McNeill Whistler for a brief period. Through all his experience with instructors, however, Mr. Johansen maintained his own distinct personality, disclosing no hint of their mannerisms, though he did absorb many of their virtues, securing a firm academic training, to the end that his equipment is of the best. In 1901 he returned to America to become a member of the faculty of his *alma mater* at the Art Institute in Chicago. But he was not destined to continue teaching long, for the pressure of portrait work was such that he was obliged to resign and devote himself entirely to his sitters, who numbered many men prominent in university work in the West, men identified with science, literature, economics and

educational questions, as well as people of social prominence.

These canvases were fresh, distinctly personal renderings, disclosing deep research after character. At the same time they were unusually effective in the manipulation of the pigment as such, and the tonal arrangement, for almost invariably Mr. Johansen's custom has been to set himself entertaining problems in a color way, that he has worked out with artistic feeling and genuine pleasure, in an original manner. Meanwhile he identified himself with the Society of Western Artists, though he did not neglect the Eastern exhibitions, and he received official recognition in the shape of medals, notably one at the St. Louis Fair in 1904, and elsewhere, while in 1910 he was awarded one of the gold medals at the Ar-

gentine Centennial Exhibition at Buenos Aires, the Art Institute of Chicago having already given him its medal of honor.

In 1906 Mr. Johansen found the call of Europe strong within him. With his wife, herself a painter of national prominence, who as Jean McLean has already attracted the attention of collectors and won many official recognitions, he went to Italy and France, lingering long in Venice. In that beautiful city were found motives that were treated in a manner so original and so agreeably novel as to attract immediate attention at a special exhibition held later in London, as well as in New York. It seems rather late in the day to hope to evolve anything approaching a new translation of the beauties of Venice. The list of men who have pictured that famous town is a long one, ranging from Canaletto



IN A GARDEN
BY JOHN C. JOHANSEN



AN OUTDOOR PORTRAIT GROUP

BY JOHN C. JOHANSEN

to Whistler. The exhibition that does not show some canvas representing that city is indeed unique, for Venice, time out of mind, has been the Mecca of the painter, and the Rialto, the Doges' Palace, the canals and lagoons have been laid under tribute in every medium the artist possesses. But Mr. Johansen scorned precedent. He depicted Venice in a way entirely his own, no less original in his color scheme than in the treatment of his surfaces; and, while it was never for a moment a new Venice, it was a Venice rendered in its most beautiful aspect, full of its dreamy poetry and romance, colorful, tender, enchantingly seen through a most artistic temperament, when the gracious city was at her best. There were pictures of the city at dawn, under golden haze at sunset, in suggestive opal fogs, and always there was palpitating color, with admirable drawing and construction to her streets, buildings and canals. The compositions were well balanced and the place, in short, was seen in its most alluring and appealing aspect. And the compositions were so generalized that the spectator delighted in their simplicity, seriousness and beauty. The color,

which was used generously, was piled on in simple masses, broken and vibrating. It was, in short, a new viewpoint, an altogether modern and fundamentally healthy appreciation of the entrancing possibilities of the place.

The show in London brought instant recognition and made for the painter many friends among the younger set of artists, while even the older and more conservative men rubbed their eyes at the departure. Several of the canvases found places in prominent British collections. When the remaining works, with others, were brought to New York last winter, there was no less of an enthusiastic reception. They were shown first at the new Madison galleries and, later, at the Oehme galleries, on Fifth Avenue. It is, however, but fair to predict that this artist is far from having said his last word. He is yet under thirty-five and only well started on his career. With his seriousness and application, his profound love for his profession and his knowledge of the fundamentals, he should go very far, bring his art to a higher development, achieve grander schemes and reach even nobler ideals.

A. H.



PORTRAIT OF
JAMES HOWARD KEHLER
BY JOHN C. JOHANSEN



A VENETIAN ARCADE
BY JOHN C. JOHANSEN



BRIDGE IN VENICE
BY JOHN C. JOHANSEN



THE DUET
BY JOHN C. JOHANSEN

THE STUDIO

THE MEZZOTINTS OF MR.
FRANK SHORT, A.R.A., P.R.E.
BY MALCOLM C. SALAMAN.

WHEN the Royal Society of Painter-Etchers elected Mr. Frank Short, A.R.A., as its new President, in succession to the late Sir Francis Seymour Haden, it chose, perhaps, the most interesting, accomplished and versatile among living masters of the engraver's art. Indeed, there is no known method of making pictures upon the copper-plate which Mr. Short has not handled with originality, distinction, and complete command of all its capabilities. His etchings are, of course, among the finest and most individual done in our time—Whistler himself having admired and praised them highly; his aquatints have discovered fresh and more ample resources in the medium; but it is in the domain of mezzotint that he holds a place quite unique and commanding, so that proofs of his plates are now sought avidly by the most exclusive collectors, who, until the achievements of

Mr. Short, had believed that the great artistic manner of mezzotint had died long ago with the masters who consummated it.

Since its invention in 1642, the art of mezzotint engraving has passed through varying phases of development, but hitherto always as an interpretative or reproductive art. The great English engravers of the latter half of the eighteenth century achieved innumerable masterpieces in their translations of the great English portrait-painters, while Turner and, later, Constable recognised with splendid result the value of this richly expressive medium for the interpretation of landscape as drawn or painted; but, so far, none had seen how this beautiful branch of the engraver's art could be employed for the first-hand picturing of sea and land in poetic moods. Meanwhile, the great days of mezzotint had become a tradition, the very genius of the art seeming to have been lost in a decadence of method, and, as Ruskin thought, beyond recovery. But art calls never in vain, and mezzotint engraving was an art



"NITHSDALE"

BY FRANK SHORT, A.R.A., P.R.E.



"EBB TIDE, PUTNEY BRIDGE" (FIRST STATE)

(By permission of Mr. Robert Dunthorne)

BY FRANK SHORT, A.R.A., P.R.E.

too beautiful and rich in its possibilities to languish always for lack of the combination of true artist and great craftsman necessary to bring back its former glory. In Mr. Frank Short mezzotint found its modern master, not only its true restorer to dignity and splendour as a reproductive medium, but the first to use its infinite capacity for responsiveness to the artist's eye looking direct at nature. And, notwithstanding all his varied accomplishment upon the copper-plate, and the inestimable value of his far-reaching influence as a teacher, not the least of Mr. Short's many services to art is, surely, that in this extension of the scope of mezzotint he has opened a new field of original expression to the engraver. Illimitable as the range of the painter-etcher would seem to be, there are yet subjects, as Mr. Short's original plates show indisputably, that seem to demand direct interpretation through the rich tones and multitudinous subtleties of mezzotint—subjects the full effect of which could not possibly be expressed by the scratched and bitten line. Mezzotint, however, is, compared with etching, a slow and laborious method for out-of-doors sketching, and only a consummate craftsman like Mr. Short

could so employ it; but sometimes he will work with his scraper from only a mental vision, sometimes from pencil drawings, and more often from colour "blots." For the representation of broad tone-surfaces, especially in rendering the subtle atmospheric contrasts and mysteries of night, mezzotint is incomparable in effect; though for a subject full of small details, which it would render with difficulty, the discriminating engraver would naturally choose some other medium that would enable him to handle those details with ease. Of all methods of engraving, however, mezzotint has the widest range of tone, sufficient to express the utmost delicacies of artistic vision, while its most powerful tones are never harsh, as in some other methods. A light mezzotint, by the way, presents infinitely greater difficulties to the engraver than a dark one, but, when these difficulties are overcome, as Mr. Short's seemingly magic scraper can overcome them, the result has a quality of beauty all its own. Of course Mr. Short, commanding, as he does, such a varied choice of medium, invariably allows his subjects to suggest their own manner of treatment. Take, for instance, his beautiful plate, *Ebb Tide, Putney Bridge*,



"EBB TIDE, PUTNEY BRIDGE" (FINISHED STATE)

(By permission of Mr. Robert Dunthorne)

BY FRANK SHORT, A.R.A., P.R.E.

which is reproduced here in both its "states"—does not this river nocturne seem to call for mezzotint before every other method? Yet I doubt if there be any engraver but Mr. Short who, taking his grounded copper-plate out into the night, could have scraped, direct from nature, such a picture of this quiet, solemnly lovely river-scene just as it presented itself to his vision, carrying it as far as we see it in the first "state" of the plate, with the water apparently quite black, and the shadows and silhouettes of almost unrelieved darkness, yet conveying all the suggestion of the scene's poetry and mystery. Mr. Short finished the plate in his studio, and in the final "state" we have all the effects of light asserting themselves among the shadows, producing infinite gradations of tone, and bringing the forms into less abrupt relations with their surroundings. Here the last glow of sunset, "palely loitering," softly defines the buildings; lights and reflections vivify the river; the barge seems to come away from the old wooden bridge, over which the derrick, like the hand of fate, is seen ready for its work upon the new bridge.

Now, here we have mezzotint used with the

most artistic adaptation of its technique to the pictorial impression in a way that none of the earlier masters ever thought to use it; while even Sir Seymour Haden, master as he was of his etching needle, was not sure enough of the medium to attempt his charming landscape mezzotints direct from nature, without preliminary drawings. But when nature is singing to Mr. Short one of her tender songs of twilight or of moonrise, he instinctively takes up his mezzotint scraper, careful to have some twenty or thirty others ready to his hand, all freshly sharpened, knowing that a few minutes' work upon the rocked copper will dull their fine edges. So again, in *Per Horse-power per Hour*—reminiscent in its prosaic title of Mr. Short's earlier engineering days—we have one of those subjects seen but momentarily, the artistic impression being conveyed to the copper with happy spontaneity and completeness of effect. Just a steam-tug stoking up in Whitby Harbour, making, with the ascending cloud of black smoke, a dark central interest amid the reflecting waters, on which a Whitby "mule" is sailing seaward, and against the harbour buildings losing themselves in the dusk of evening.

Mr. Frank Short's Mezzotints

Turner might have conceived this, and made it no finer.

Another poetic vision of Whitby Harbour is *The West's Good-night to the East*, in which the tender mystery of sunset and twilight, enveloping the indefinite forms of boats and buildings, is expressed through exquisite delicacies of tone. What mezzotint can do in a master's hands for the original presentment of moonlight on the sea is triumphantly proved in *Moonrise, Ramsgate*, if indeed any further proof were needed after that exquisite plate, *The Weary Moon*, which floats delightfully into memory. This *Ramsgate* is a thing of perfect beauty, full of enchanting effects of light and shade in sea and shore and sky. The spacious *Nithsdale* shows Mr. Short's application of mezzotint to a scene that he might, perhaps, have interpreted with equal, yet different, effect through the more reticent medium of his etching-needle. Here the broad river-spaces, which the etching-needle would leave unfilled, are suggested

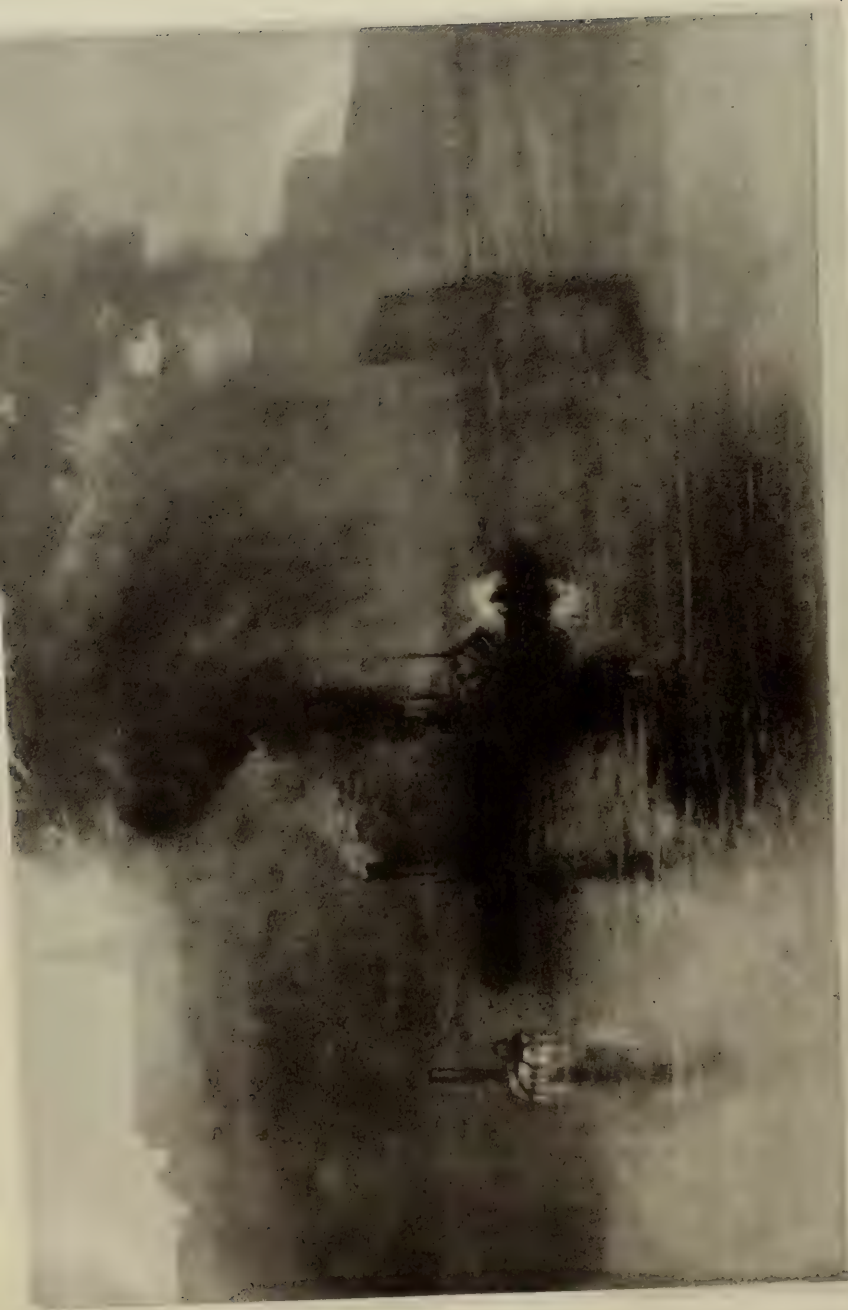
by the shore-lines, but they are filled with the subtle interest of tones, while the lines are accentuated by etching.

Mr. Short believes firmly in etching as an aid to mezzotint, and in this he is, of course, at one with Turner and many of the eighteenth-century masters; but his own practice is based on principles drawn from experience. He never knows, when he starts upon a mezzotint plate, how he is going to treat it as regards etching. For figures he never uses etched lines, but, if in landscape he feels that definiteness of form is needed, he will give the requisite accent with either hard etched lines or soft dotted lines, using these latter only to suggest forms that are to be partially lost in light and atmosphere. For instance, in the plate upon which he is now engaged, Turner's *Coblentz to Ehrenbreitstein*—made more famous by Ruskin's analysis of its composition—Mr. Short is suggesting the whole drawing by delicate broken lines, since hard etching would over-accentuate the subject for the mezzo-



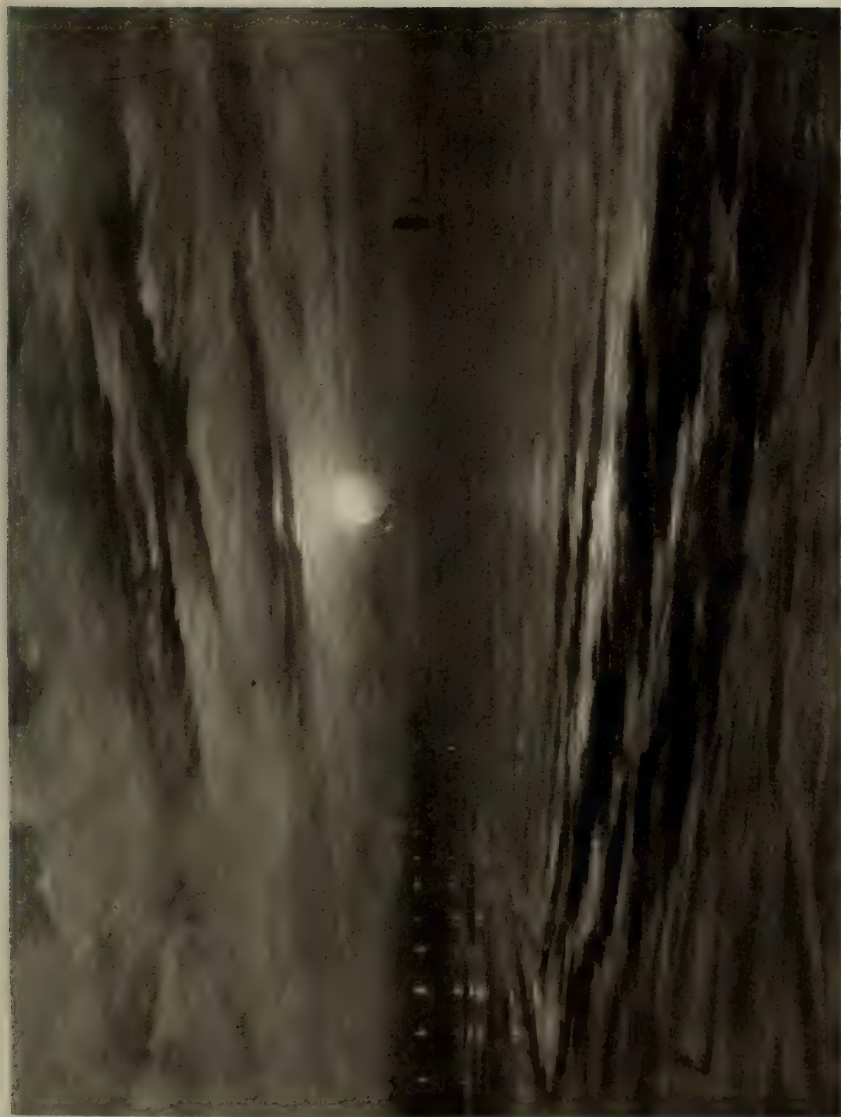
"THE COTSWOLDS" (AFTER A PAINTING BY SIR ALFRED EAST, A.R.A.)

BY FRANK SHORT, A.R.A., F.R.E.



"PER HORSE POWER PER HOUR." FROM THE
MEZZOTINT BY FRANK SHORT, A.R.A., P.R.E.

(By permission of
Mr. Ernest Dighton)



Frank Short



"MOONRISE, RAMSGATE." FROM THE
MEZZOTINT BY FRANK SHORT, A.R.A., P.R.E.



"THE WEST'S GOOD-NIGHT TO THE EAST"

BY FRANK SHORT, A.R.A., P.R.E.

tinting. So important does Mr. Short regard this question of etching as an aid to mezzotint that he often uses aquatint "lines" when he thinks that a hard etched or hard dotted line would insist too definitely—an expedient of his own, in which, however, he finds he has been anticipated by some of the most eminent among the old mezzotinters.

In this matter of etching with mezzotint Mr. Short's work upon Turner's *Liber Studiorum* and his other drawings has, of course, proved a liberal education, and in the reproduction given here of the famous *Via Mala*, the etching which Mr. Short copied exactly from Turner's own in the extremely scarce original plate, possibly mezzotinted also by the painter's own hand, can be clearly traced. Many connoisseurs, by the way, regard this wonderful *Via Mala* as Mr. Short's masterpiece, at all events, among those forty to fifty plates after Turner which have associated his name imperishably with the master's, though some may possibly esteem the *Macon* more highly. But if you ask Mr. Short which of his mezzotints he himself considers his greatest achievement, he will probably name *A Sussex Down*, after Constable, for, in the interpretation of that wonderful study of clouds sweeping through a stormy sky over a wind-swept down, the

highest technical qualities were called for, the depicting of forms, such as the clouds in this picture, presenting the greatest difficulties to mezzotint. Technical difficulties, however, would appear to be Mr. Short's delight; he masters them with such seeming ease. Look at the *Woody Landscape*, after De Wint, how splendidly it interprets the individual character of the master's vision! Then go to the Victoria and Albert Museum, and, in the gallery of engraving, study the copper-plate itself, and you will marvel at the mastery of technique. Whether he be translating the landscapes of Turner, De Wint, Constable, Crome, David Cox, or Sir Alfred East—whose romantic vision of *The Cotswolds* is one of Mr. Short's latest plates—whether he be reproducing the great ideal compositions of G. F. Watts, or Reynolds' *Two Gentlemen*, or Vestier's *Princess Lamballe*, Mr. Short proves himself always a true interpreter as well as a great engraver. And he does so because his principle is right. "I try to lose the whole sense of the surface of the picture," he will tell you, "and see right through it, until the thing it represents is as real as a piece of nature in front of me. I never attempt to represent the painter's brush-work as brush-work, but, as com-

Mr. Frank Short's Mezzotints

pletely as my medium will allow, to interpret the painter's conception. I do not think a man can be a good interpretative engraver unless he has a pretty strong imagination; indeed, unless he can paint fairly well himself he will never make a fine interpretative engraver. From the practice of sketching and painting, he will carry colour and tone in his memory to help him, when treating form in black-and-white, with the suggested interest of colour."

Mr. Short holds that a good mezzotint-engraver must know his tools, and he himself not only knows, but makes, his tools—his own and his pupils' also. Another thing: he "rocks" his plates himself, as, he rightly thinks, every mezzotinter should be able to do, considering how important it is to have an intimate knowledge of his ground. Although it may not be necessary to rock for himself an even ground, which may very well be done for him by a specially trained man, yet, if he wishes to use the grounding tools to the full advantage, choosing his tools and varying his pressure as occasion requires, he must be a master of handling them himself. Mr. Short rocks his plates "full," according to the quality

of the copper, from thirty-six to fifty ways, and he has rocked as many as eighty. Sometimes, as in the *Orpheus and Eurydice* and the *Endymion* of Watts, he has rocked with different tools, fine and coarse. In the *Orpheus* this artifice was used to give delicacy to the fading form of Eurydice, while the hand and arm of Orpheus were rocked vigorously with a coarse tool, not by a "texture" tool, be it noted, such as was used by Samuel Cousins and his school, but for strong "full" rocking right from the beginning.

The steel-facing of copper-plates has become a matter of keen controversy, and Mr. Short is one of its strongest advocates, confident, after many tests, that there is no recognizable difference between a proof from the copper and one from the plate after steel-facing. Yet the advantage of the latter in printing is great. From the copper, Mr. Short tells me, he can print only about 30 proofs of fine quality, as they could in Turner's day, while from the same plate, with a steel facing of an absolutely imperceptible thickness, he can print from 50 to 150 brilliant impressions. This is, of course, of no little importance, especially since one may hope that, if the insistent collectors



"VIA MALA" (AFTER TURNER)

BY FRANK SHORT, A.R.A., F.R.E.



"A WOODY LANDSCAPE." (AFTER DE WINT.) FROM
THE MEZZOTINT BY FRANK SHORT, A.R.A., P.R.E.

will only allow Mr. Short to rest awhile on his laurels as the interpretative engraver *par excellence*, he will give us more of his own picture-poems in mezzotint, for which all lovers of the beautiful will owe him thanks.

A picture-poet he certainly is. Can anyone with the love of the Cornish coast in his soul, his eyes filled with its colour, look at that delightful plate, *A Slant of Light at Polperro*,* for instance, without feeling that here, in black-and-white, the artist has caught the very spirit, as well as tone, of the place in one of its moods of most enchanting beauty? If only Mr. Short would give us more of Cornwall! Yet the influence of light, rather than the spirit of place, is, of course, the guiding motive of his mezzotints, as it must be of the finest paintings. "As to subject," he will say, "well, I am a wanderer with a sketch-book, and draw almost everything; for all things *in their own time and light* will come together and make poetry—if one has eyes to see." M. C. S.

* Reproduced in *THE STUDIO*, Vol. xxxviii., p. 53.

THE PAINTINGS OF MR. G. W. LAMBERT. BY C. H. COLLINS BAKER.

IDIOSYNCRACY, with some justice, may be held largely responsible for the unsatisfactory, queer plight art finds herself in to-day. In contrast with the compact front presented by the Schools of the 17th and 18th centuries, to go no further back, painting now seems splintered up into individual manners. The Schools of Van Dyck, of Lely, Watteau, or Boucher, had each a common asset: the observance of an ordered working method. In consequence, even a mediocre hack painter of, say, the Lely or the Kneller *entourage*, could paint decently. Indeed, unless he were an extreme case he could get through his job, elaborate draperies and all, in three sittings, with more science than the most prominent painters of our time. Discarding the luxuries of what we call high art, and with an easy virtue, no doubt, in the matter of characterisation, yet he could carry his picture



"MEARBECK MOOR"

BY G. W. LAMBERT

Mr. G. W. Lambert's Paintings

through with sound and speedy craft, on the method laid down by his School's head.

We, on the other hand, are notoriously strong in the matters of "high art." The packets of labels needed to explain advanced movements and the prevalent custom of "painting for posterity," as regards the quality of our pigment, would badly puzzle men like Lely or Van Dyck, who began the other end. Mr. Lambert, by the way, is the first young painter I have heard express appreciation and practise emulation of Sir Peter. The steps by which he has reached this attitude are interesting not only as elucidating his development, but also as an indictment of the unordered education that fails to train the students of to-day. Born in 1873 in St. Petersburg, he was brought to England five years later. For some six years he lived in Yeovil, there just touching the tedious fringe of academic training as represented by the regular South Kensington provincial system. From this, however, he must soon have recovered when at the end of that period he went to Australia to the Bush. In that untrammelled atmosphere, riding, working, and drawing incidentally, he dwelt until in 1891, coming into town, he entered the Sydney School of Art, under Julian Rosse Ashton. Therein his training as an artist seriously began and, from what I make of it, it is to that Academy and its principal that Mr. Lambert dedicates the larger portion of what he feels he owes for his instruction. There, at any rate, he learned to draw, rigorously working in the antique and later in the life. The upshot was a three years' scholarship in 1901, that brought him over to the Paris studios.

They rather struck him as a less individual affair than the school he had

travelled all the way from Sydney to improve upon, and equally, if not more, unsuccessful in providing what really was the conspicuous need. As to what that was he had little difficulty in discovering. In turn, I daresay, he and many of his fellow-students dabbled in the latest cries, in varying stages of impressionism, in brushes of peculiar magnitude, in atmosphere or *neo-primitifsms*. Certainly they made a practice of painting life-sized nudes with more or less effect and no idea of ordered craftsmanship. And it was just this that struck Mr. Lambert, after two precious years of the scholarship had run, that neither at Carl Rossi's nor at Delaclone's was there any man to show him a sane, sound, ordered system, a working method. Penetrating to the Louvre and looking up at the *Fête Champêtre*, at Van Dyck and Velasquez, he always had been aware of the



"DOÑA SOL"

BY G. W. LAMBERT

Mr. G. W. Lambert's Paintings

...with sound but equally real, on the
method of doing so, the subject's hand.

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not only as revealing his development, but also
as an indication of the practical education that
helps to make the student an artist. Born in 1871
in St. Paul, he was brought to England five
years later. For seven or eight years he lived in
London, more or less touching the endless fringe of
academic training as re-

presented by the regular
South Kensington provin-
cial system. From this
however, he must soon

have withdrawn, when he
was sent off that period he
went to Germany to the
Academy.

In the year 1890 he was
sent to Munich to the
Academy.

In 1891, having spent
some time in Munich, he
went to Rome to the
Academy.

There he was
sent to the Academy of
St. Luke.

After spending some
time in Rome, he was
sent to the Academy of
St. Luke.

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"PORTRAIT GROUP,"
FROM THE OIL PAINTING
BY G. W. LAMBERT.

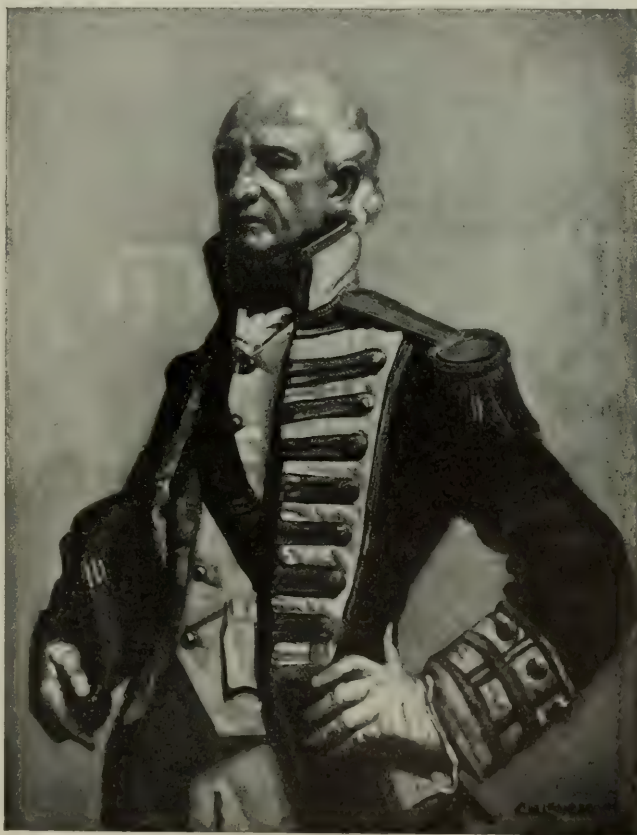
Mr. G. W. Lambert's Paintings

perfection of their craft and the beauty and science of their pigment. His own preoccupation with the various things one called "high art"; and above all the system of training that permitted students to go on painting and repainting on a study until by sheer weight of plastered pigment some sort of imitative appearance was achieved, these things, compared with the selective method, the considered process of the Venetian, the Fleming, or the Spaniard, suddenly appeared as inconceivably absurd, as intolerably crude. To use his own phrase, he "pulled out" of the *atelier* Delaclone and sought in his own studio to acquire a formulated method.

I need not say that this was no simple business. To unlearn towards the term of studentship the habits, and to wean oneself from the laxnesses of that period, entail long struggles; for in such a case not only are involved the quality and texture of paint, but also the inestimable importance of severity of drawing and design. Relentlessly the tricks and cleverness of high art had to be discarded, and sacrificed the easy unsound styles and effective glossings. In fine Mr. Lambert came to the conclusion that a clean sweep of such bric-à-brac as he had amassed was inevitable and an immediate recourse to strict simplicity the only remedy. With this in mind it becomes only natural to put his work into two periods; in one whatever was produced while he was getting rid of the old haphazard plan of "going on until one got the look of the thing," in the other the canvases in which he had hit upon an ordered process and was pursuing it with more or less address.

To 1906 I think we should look to see him so definitely across the line that he might be said to have arrived at a new

manner, though, as has been indicated, he had for some little time then been making for the change. A self-portrait of that date thus is a landmark, and it is again interesting evidence of Mr. Lambert's subsequent advance that the model on which he based the manipulation of that head was the late Velazquez *Philip*, in Trafalgar Square. For we see by a comparison of that self-portrait with the *Holiday in Essex*, of this year, how our painter has gone on by going back. Back from the atmospheric vision of a splendidly mature art towards the severe research that almost always has marked the earlier work of the greater men. Unless I misapprehend him, Velazquez' *bodegone* pieces to-day would most excite Mr. Lambert's emulation. In 1906 he also painted *Going to Bathe*, a canvas that still is his most complete rendering of the fusing influence of atmosphere. Of this fusion



"THE ADMIRAL: 1810"

BY G. W. LAMBERT

however previous experience had made him suspicious, and it has been towards a cleaner cut severity that resolutely he has steered. In 1907 was produced *The Mother* (reproduced in *THE STUDIO* for July, 1908); it is the first of the family groups with which now we are familiar, and if we contrast with it *The Sonnet* of the previous year, we shall note the gain he had made in control of pigment, in the application of a definite process of colouring, and in that all-essential thing, elimination of unnecessary detail. Decoratively and to some extent largely seen as is *The Sonnet*, still the drapery is crowded with small forms, the silhouettes are comparatively weak. In *The Mother*, which makes a rich and delicate scheme of colour, the simplification of folds resulted in an added directness of brushwork, while in the heads there is a purity and luminosity only attained by an economical deliberation. *The Blue Hat* of 1909 gives us that simplification and systematic ordering in a yet more mastered stage, and it has reached something of the comely quality and variety of the great

painters Mr. Lambert had set himself to follow. In it he put all the richness and refinement of colour that distinguish his work, his fondness for delicate amber hues, the reticence and iridescence of opals, and that permeating sense of greys "*qui fait la peinture*." Alone discordant is the blueness of the hat, a bizarre note deliberately introduced.

It is this deliberate insistence on what he himself may question that must be reckoned with, and I think commended, in Mr. Lambert. His attitude is that emphatic statement will take him further than will neutral; that it is only by giving his caprice its head that he can see where it will land him. Certainly a hankering for the bizarre occasionally assails him, and as surely he will only be in a position to estimate the cost of indulgence by yielding to temptation. Thus frankly experimenting and definitely committing himself to what his fancy prompts he is at the same time under the control of a sound taste in matters of technical import, so that we see in his work a steady winnowing influence. As an example I might cite



"A HOLIDAY IN ESSEX"

BY G. W. LAMBERT



FROM A PENCIL DRAWING
BY G. W. LAMBERT

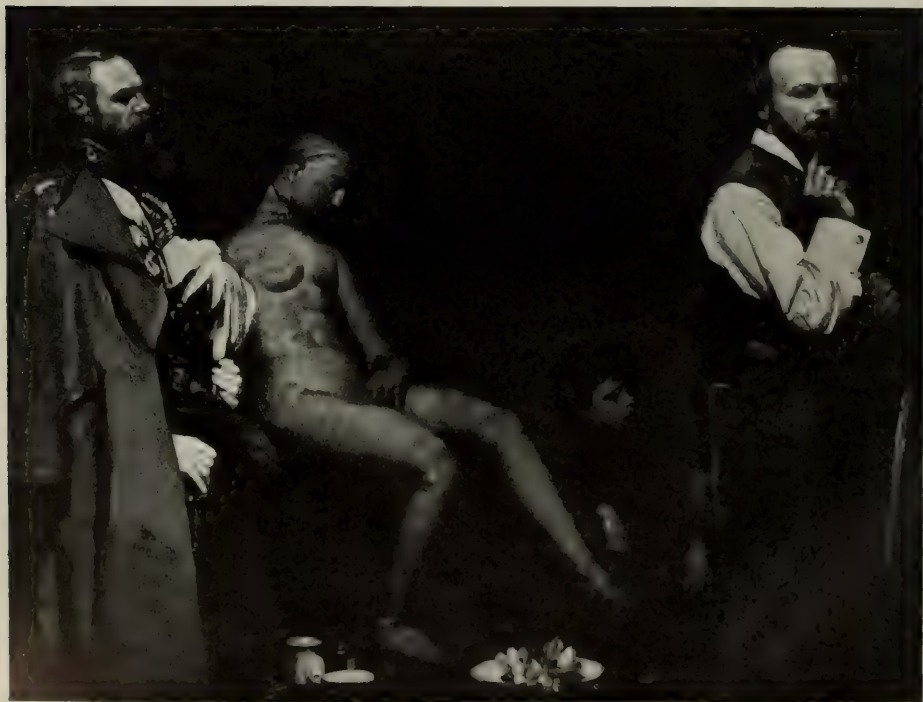
Mr. G. W. Lambert's Paintings

his *Chesham Street* in the New English Art Club's Summer Exhibition, or the picture that was so favourably hung in this year's Academy, *A Holiday in Essex*. In quality of solid tone and in a depth of colour that is beautiful rather than pretty, this is a fine advance on any previous work of his. The bizarre, as far as external questions go, has no place. The light attractively opalescent skies of his former groups is replaced by one of more synthetic value; the pale shimmering colours of the other draperies, their hues of honey and delicate mauve-violets, here are discarded for an austere rich weight, in which the tawny Lely-russet of the admirably painted dress of the mother is the main refrain, echoed in the deep brown chestnut of the pony. The violent blueness of the hat, in the group of 1909, in this piece of 1910 has toned down into the splendid reticence of the little rider's jersey. And the same solidification and austerity are marked in the design. Every line has been considered, and every space, and an almost sculptural simplicity attained. The heads alone lack the quality of

research and considerable vitality. For in these groups their painter has elected that matters of personality shall not in any way impinge upon purely pictorial considerations, with the result that his curiosity has not been aroused by character. Indeed it is unusual to see in his work the expression of insight into humanity, and it is rarely, from some isolated instance, that we suspect in him tenderness for human sentiment.

An important series of small panels at the present is engaging him, a wholly decorative allegorical set intended for a room in Mr. Hardy Wilson's Australian house. For subjects he has chosen abstract themes, such as might be termed an epic of primal love and marriage, and which afforded him scope for his strong sense of design and his remarkable appreciation of the beauty, in form and colour, of the nude. It is in two of these that this feeling of tenderness especially occurs, greatly enhancing them.

Mr. Lambert's achievement as a line draughtsman must here receive a word. His progress in this respect can be gauged by comparing a drawing



"THE SHOP"

BY G. W. LAMBERT



FROM A PENCIL DRAWING
BY G. W. LAMBERT



"GOING TO BATHE"

BY G. W. LAMBERT

done about seven years ago and one of recent date. We shall see in the one an able record of mere facts, a well-drawn analysis of pose and muscles; in the other a free translation of far more vital things, for which muscular facts and modellings have been sacrificed. With the exception of Mr. John none other of our draughtsmen of to-day has to this extent expressed the essentials of rhythmic line, motion, and decoration. Foremost of Mr. Lambert's characteristics is his obsession with pictorial conditions, as opposed to matters of illustration. I need not say how rare a quality is this. Thus things appeal to him as colour, as decoration, or as opportunity for masterly painting. His *Admiral: 1810* is an exceptionally fine example of that rich quality of oil paint that is only fully brought out by a display of its potentialities—its transparency and its crisp "fatness."

Severity, in fine, and in its best sense academic rightness are the properties with which a painter should, in Mr. Lambert's view, begin. And he takes care to inflict this discipline on his students

in the London School of Art as on himself. Beside the simple questions of construction in a drawing, and in painting an ordered process, such other things as cleverness or temperament strike him as too expensive to be recommended to the beginner. Reviewing his experience and considering his *Holiday in Essex*, the highest mark at present he has touched, we shall not, I think, risk much if we subscribe to his conclusion.

C. H. C. B.

PEASANT ART.

FOR some years past the Editor of THE STUDIO has been collecting material for a series of Special Numbers dealing with the art of the peasant in the different countries of Europe. Though the subject is

one of the utmost interest, it has not up to the present been adequately treated in any publication; but with the aid of connoisseurs and collectors in various parts of the Continent the Editor has accumulated a wealth of material which will enable him to do it full justice.

The first of these volumes has just been issued as the Special Autumn Number of THE STUDIO, and deals with the peasant art of Sweden, Iceland, and Lapland. In the preparation of this work the Editor has had the valuable assistance of Dr. Salin, the distinguished Director of the Northern Museum at Stockholm, who has placed at his disposal the wonderful collection of "Volkskunst," which is under his care. A vast number of most interesting objects have been photographed especially for this volume, and the illustrations number over 600. These illustrations embrace examples of furniture, wood-carving, metal-work, jewellery, lace, embroidery, tapestry, pottery, etc., and should prove of great value to those interested in decorative and applied art.

SOME
CHARCOAL DRAWINGS

BY
LESTER SUTCLIFFE

(The five drawings here reproduced have been selected from a series recently exhibited by Mr. Sutcliffe, of Leeds, at Walker's Gallery, New Bond Street, London. Mr. Sutcliffe has experimented with the charcoal medium for the past twenty years, and has given special attention to the rendering of tone values by this medium.)



"RETURNING TO PORT" (CHARCOAL DRAWING)

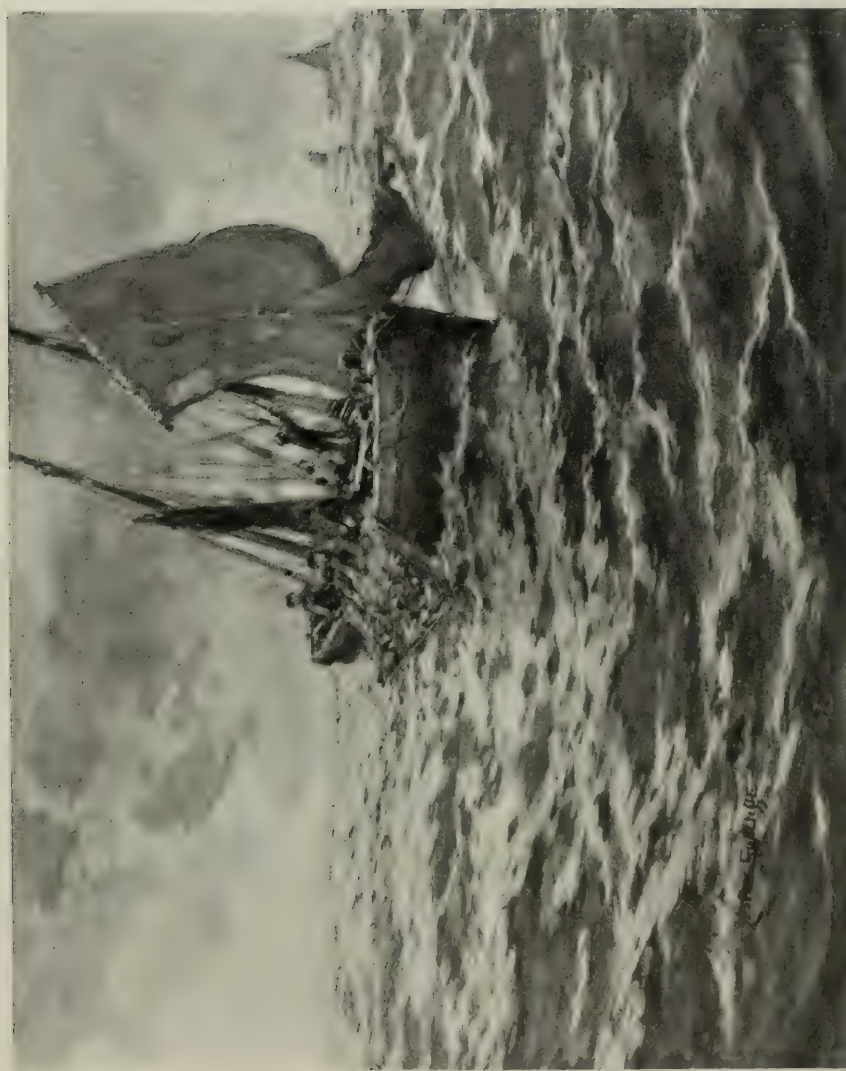
BY LESTER SUTCLIFFE



"A QUIET LANDING PLACE." FROM
THE CHARCOAL DRAWING BY
LESTER SUTCLIFFE



"PICKING UP A DERELICT." FROM
THE CHARCOAL DRAWING BY
LESTER SUTCLIFFE



"TRAWLING." FROM THE CHARCOAL
DRAWING BY LESTER SUTCLIFFE



"THE BANKS OF THE WHARFE." FROM THE
CHARCOAL DRAWING BY LESTER SUTCLIFFE

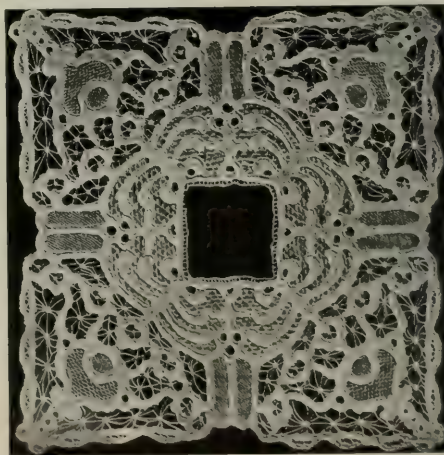
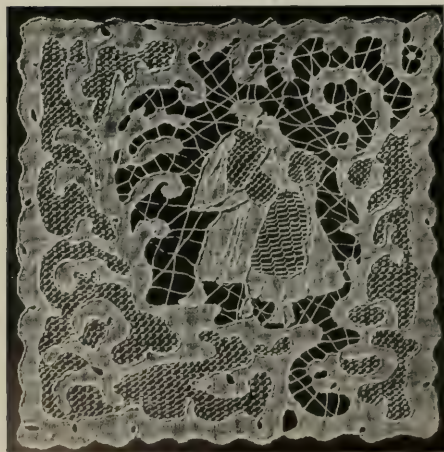
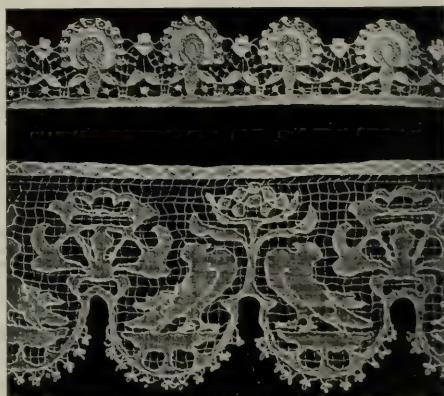
The Revival of Lace-Making in Hungary

THE REVIVAL OF LACE- MAKING IN HUNGARY. BY A. S. LEVETUS.

To many it will come as a surprise that there really is such a thing as Hungarian lace, for it has been generally ignored by writers on the subject. How the art of lace-making found its way to the land of the Magyars is a debatable point, but certain it is that bobbin lace has been made in some districts of Hungary for centuries, for how else could a law have been passed some three hundred years ago forbidding the making of lace by Hungarian maidens lest "easy work should unfit them for the heavy"? What that heavy work was that was expected of them and rendered with a fervour which only those deep in the history of the country can fully realise, we can surmise on remembering that among the countries of Europe Hungary for many centuries served as a buffer against the inroads of the Turks, who overran the land and devastated it times without number. In those perilous times the women of all ranks played their part in defending their castles and homesteads, in training their sons for battle, besides fulfilling their household duties, including spinning, weaving, ploughing the fields and performing other arduous tasks which in peaceful times are usually discharged by the men. This was the heavy work which the law-givers of those days feared might be neglected if the women indulged in such an easy and pleasant task as lace-making. In such times as these, when it was necessary to be ever

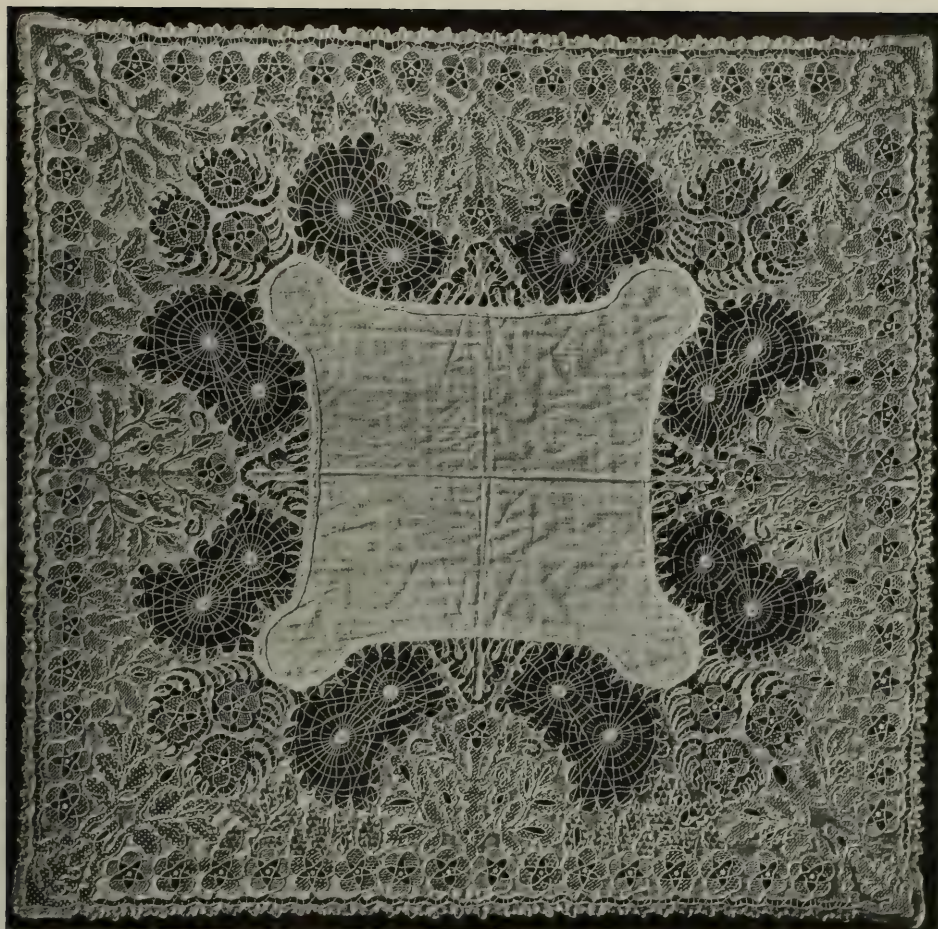
on guard against the inroads of the terrible Turk, there was indeed little opportunity for æsthetic pursuits, and for the same reason the changes of fashion in ladies' attire, the powdered hair, the hoops and furbelows, the lace cravats and the lace frills ornamenting the sleeves of both men and women, either remained unknown to the Hungarians or were despised or ignored as unfit for a people engaged in continuous warfare.

All things considered, however, it is remarkable what headway was made in these bygone days of storm and stress. Take for instance the art of embroidery. This was introduced into Hungary by Gisela, the Queen of Saint Stephen, who lived in the very beginning of the 11th century. She taught her maidens to make what is known as



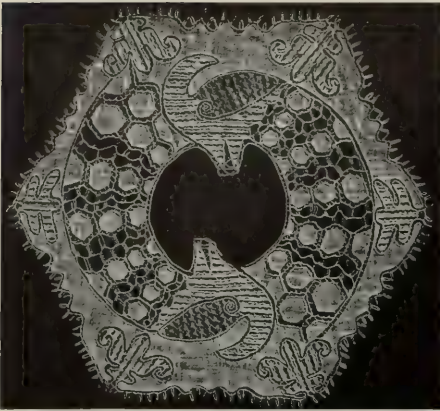
EXAMPLES OF HUNGARIAN NEEDLE-POINT LACE ("HALÁSER")

DESIGNED BY PROF. ARPÁD DEKÁNI



*(Executed in the Royal Lace
Schools, Budapest)*

HANDKERCHIEF IN HUNGARIAN
NEEDLE-POINT LACE. DESIGNED
BY PROF. ARPÁD DEKÁNI.



HUNGARIAN PILLOW LACE
DESIGNED BY ÖRKÉNY AND SZENDRŐI

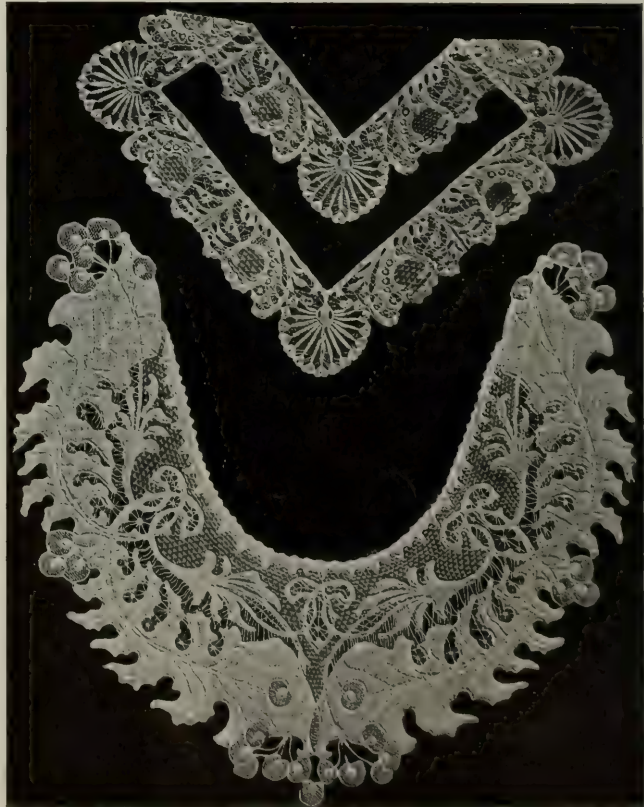
"Magyaröltés," or Hungarian point; but this art, owing to "flame and sword," was necessarily confined within a narrow circle. In the course of the centuries little advance was made. Very little lace was worn, and that little was bobbin lace; this, made of gold thread, was used to edge the long veils, hand-woven from the finest flax, which were worn by the women. These veils were worked in "Magyaröltés," in different coloured silks—bright hues for the maidens and younger women, sombre hues for those of middle age and quite old women.

Bobbin lace was probably introduced into Hungary by the Saxons and others who were invited by the Hungarians to settle in different parts of their country, and who worked in their mines. Their wives accompanied them, and

in the hours of rest from labour worked at their "pillows and bobbins," which they brought with them.

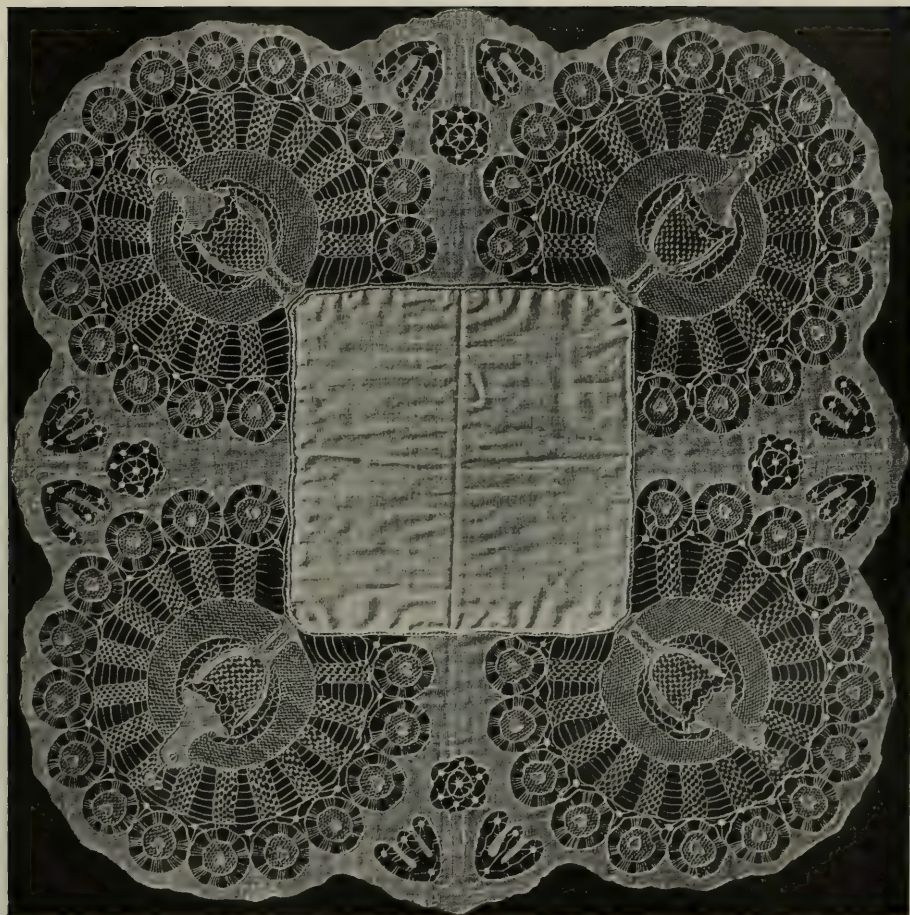
The Hungarian women have, however, always been great adepts in the art of making drawn-thread lace in their own homespun linens, and the custom continues to this day of adorning the body and house linen with it. In this particular line of needlework the Hungarians are real artists, and much ingenuity and dexterity have been exercised in the designing and working of the patterns, many of which are of exceeding beauty. From this drawn-thread lace it was but a step to the making of *filet* lace, which was known in Hungary as far back as the time of Arpád, the first crowned King of Hungary. The making of *filet* is still carried on, more especially in the neighbourhood of Solt, near Budapest.

Of late years much has been done to revive the home industries, and, owing to the strenuous



HUNGARIAN NEEDLE-POINT LACE

DESIGNED BY GIZELLA MIRKOVSZKY



*(Executed in the Royal Lace
Schools, Budapest)*

HUNGARIAN NEEDLE-POINT
LACE. DESIGNED BY ÖRKÉNY
AND SZENDRÖI

The Revival of Lace-Making in Hungary



HUNGARIAN NEEDLE-POINT LACE
DESIGNED BY PROF. ÁRPÁD DEKÁNI

kind of work by creating new designs based on these lines. How beautiful many of these designs are, and how skilfully they are executed, can be seen from the examples here illustrated. Örkény and Szendrői are pupils of Professor Dekáni at the Arts and Crafts Schools, while Madame Gizella Mirkovszky is engaged in teaching the art of lace-making at the schools.

The organisation of these schools is excellent. The training is thorough and systematic; all subjects bearing upon lace-making are taught, such as embroidery, drawn-thread lace, *filet*, bobbin and needlepoint, knowledge of the materials on which and with which the students work, as well as designing and the application of designs to a particular kind of material, for everything is done to show how the "life" of the work depends on the thought and feeling put into it. The students have access to general and special literature on the subject, and are besides taught the commercial side of it, including book-keeping. Instruction of this character is given in most of the technical schools as an addition to the general curriculum, and such commercial training proves of considerable value to the students when they leave to seek a livelihood by their own efforts.

The teachers and future "directrices" receive instruction free at the schools, and stipends are granted to cover the cost of living in Budapest. Naturally the number of students admitted in any one year is limited, for only as many are allowed to enter the teachers' courses as may reasonably be expected to find employment. When they have finished the course the teachers are sent either to the lace-making centres in the North of Hungary, in the Comitats of Sáros, Gömör (where bobbin

exertions of the Archduchess Isabella, the Countess Ilona Batthyany, and other ladies who have taken a lively and personal interest in the matter, success has been achieved. These two ladies brought the matter before the Government and set the wheel going, and now the art of lace-making is being taught systematically. Though still in its infancy—for the revival of lace-making was only commenced in 1906—success is assured as far as bobbin lace is concerned.

It is different with regard to needle-point lace, which till three years ago was unknown in Hungary. It is known as "Halásér," and its introduction is due to Professor Árpád Dekáni, at that time teacher in a provincial school, but now Professor at the Arts and Crafts Schools in Budapest. Prof. Dekáni conceived the idea of adapting the old Hungarian patterns to this



HUNGARIAN NEEDLE-POINT LACE

DESIGNED BY PROF. ÁRPÁD DEKÁNI



CUSHION WITH SOUTACHE EMBROIDERY. DESIGN ADAPTED FROM AN OLD PEASANT MOTIF

lace was made as far back as 250 years ago), Nyitra and Zólyom, or to "wander" from place to place till a suitable locality is found for planting a school, then to wander further afield after a certain proficiency has been attained among the workers. Their task, as may well be imagined, is not always an easy one.

All work done in the provincial schools is sent to the central school in Budapest, and is paid for on delivery, irrespective as to whether it is sold or not. Holiday courses are held in Budapest every year, so that the teachers may be kept in touch with the latest phases, and moreover enjoy that intellectual life they have been perforce denied in the provinces. They receive special stipends during their stay, the entire cost being borne by the State.

The specimen of embroidery here reproduced does not, of course, belong to our topic, but work of this kind comes within the scope of the schools. It is worked with the finest silk *soutache* on home-spun linen, and the design is unmistakably Hungarian, though built up on modern lines. This is a

speciality of Hungary and well worth developing, for its beauty is undeniable.

Naturally there is a larger demand for bobbin-lace, which finds its way all over the world. For needle-point, unfortunately, there is no great demand at present. Yet for its beauty and charm Hungarian needle-point compares well with that of any other country. It is the old story told everywhere—the initial expense. If ladies could only be induced to overcome their scruples on this point they would be rendering a great service to themselves and to the lace-workers. A. S. L.

SOME NEW DECORATIVE PAINTINGS BY PROF. CARL MARR.

If it were necessary to offer a title for the decoration by Professor Carl Marr recently completed for Schloss Stein, it might be called *An Allegory of Life*, being, in fact, a free adaptation in form and colour of the *Seven Ages of Man*. The decoration is disposed as a great frieze that adorns the four walls of the banquet-hall in the palatial residence of Count von Faber-Castell.

While there is serious and careful thought in



THE BANQUET-HALL, SCHLOSS STEIN, NEAR NUREMBERG, THE RESIDENCE OF GRAF VON FABER-CASTELL, CONTAINING A SERIES OF DECORATIVE PAINTINGS BY PROF. CARL MARR



"THE GARLAND BEARERS." DECORATIVE PAINTING
IN THE BANQUET-HALL AT SCHLOSS STEIN. BY PROF.
CARL MARR

unfolding the allegory, providing food for the mind as well as delight for the eye, yet Professor Marr, recognising the purpose of the room, has not sermonised too insistently, so that the guests of the house might readily find themselves taking pleasure in the harmonious arrangement of figure and colour without having their thoughts directed to the parable that runs through the series of panels.

It was the good fortune of the writer to meet Professor Marr a few months ago in his studio at the Art Academy of Munich, where for some years he has held the important position of Professor of Painting. At that time four or five huge canvases, destined to complete the decoration, ranged diagonally across the room, giving it the semblance of the side-wings of a theatre stage. Such glimpses as one could obtain, in the rather contracted quarters of the studio, of graceful figures of dancing women, of fragments of stately processions, of children bearing garlands, created a desire to see the completed work in position—a desire that was happily gratified some weeks later, when the writer made a pilgrimage to the Schloss from Nuremberg.

From this city a short railroad ride of about ten minutes brings the traveller within sight of the

residence of Count von Faber-Castell, who is the owner of the famous Faber pencil-works.

Factory, operatives' houses and the red-roofed towers of the château stand grouped together in the midst of a sandy but well-cultivated plain.

A grand stairway of white marble, with enrichment of gold mosaic, ascends to the different floors of the establishment, the uppermost of which is devoted chiefly to the entertainment of guests, and contains the great banquet-hall already referred to.

The whole modern portion of the house, which was completed but a few years ago, is decorated and furnished in accordance with the best phase of the Secessionist movement.

The scheme of colour of the woodwork and hangings of the room which claims our attention is harmoniously made up of deep, rich browns, warm brownish-greys and touches of gold, the ceiling being lightly coffered in pale lemon-coloured plaster, lined out with gold and spangled with electric bulbs for the artificial lighting of the room. This forms an admirable environment for the painted frieze, the chief tones of which are made up of the cool turquoise-blues of the sky, across which sweep great cream-coloured clouds, the quiet grey-greens of the foliage, the warm autumnal tints of the low-lying Bavarian land-



"THE GARLAND BEARERS." DECORATIVE PAINTING
IN THE BANQUET-HALL AT SCHLOSS STEIN. BY PROF.
CARL MARR



"THE COMING OF THE CHILD." DECORATIVE PAINTING IN THE BANQUET-HALL AT SCHLOSS STEIN BY PROF. CARL MARR

scape, and the rich "tapestry" of the flowers and moving figures that occupies the lower portion of the canvas.

The slender vertical groups of trees, set at intervals, serve admirably the purpose of uniting the wainscot with the cove of the ceiling, and, as the figures floating in the sky are partially draped in garments of greyish-white, the transition in colour from the rich brown of the lower woodwork to the pale lemon of the ceiling is accomplished without harshness.

Daylight admitted to the room comes from one side only. In the wall opposite to the windows are two great doors dividing that wall into three panels, of which the centre one is much larger than the other two. An arched opening in one end-wall gives access to other rooms, and at the opposite end are the musicians' gallery and a smaller door.

The narrative woven into the decoration begins in the left-hand panel of the wall opposite the windows. Here we see *The Coming of the Child*. A mysterious figure veiled in grey emerges from a grove of dense flowering bushes, bearing the little one aloft in her hands. Advancing to greet the new-comer is the family, consisting of the young father and mother and four elder children, the mother kneeling, with hands outstretched to receive her new charge.

The large panel between the great doors shows *The Pleasures of Youth*—the dance and courtship. On the opposite wall the call of the sterner duties of life makes the man a mail-clad soldier, who marches sturdily forth, accompanied by the prayers of kneeling women, clad in the costumes of religious orders, and preceded by symbolic figures which suggest to the beholder Joy and Sorrow. The wife, in a richly embroidered robe of deep greyish-blues and pale yellowish-greys, follows the warrior with her wistful gaze, and winged and floating figures bear an opalescent globe before him. To the extreme right a group of similar figures seems to be observing and recording the varying fortunes of the warrior, and how he bears himself in the changing vicissitudes of life.

The last scene of all is beautifully rendered in the deep, quiet, golden tints of autumn. A happy elderly pair, clad in the costume of the late eighteenth century, hasten homeward along flower-bedecked paths, preceded by their lengthening shadows cast by the evening light.

The representation of death in any of its usual forms is avoided in these decorative compositions. The idea of re-incarnation is

symbolised by the passing and the coming of the flowers. This portion of the allegory is portrayed upon the end-wall, which is pierced by the large elliptical arch. Over the arch is the family coat-of-arms, and above this the escutcheon finds an appropriate place, as symbolising the permanence of the family, while one generation succeeds another.

Although the symbolism mildly engages the attention, the chief effect of the decoration is that of a grand procession of form and colour, leading the eye easily and rhythmically from dark to light, from sober to bright, from grave to gay. At no point in the entire scheme does one feel that Professor Marr has exhausted his resources or reached the limits of his sense of decoration or his powers of invention.

HOLMES SMITH.



"FLORA": DECORATIVE PAINTING IN THE BANQUET-HALL AT SCHLOSS STEIN
BY PROF. CARL MARR



"THE PLEASURES OF YOUTH." DECORATIVE PAINTING IN THE BANQUET-HALL AT SCHLOSS STEIN BY PROF. CARL MARR

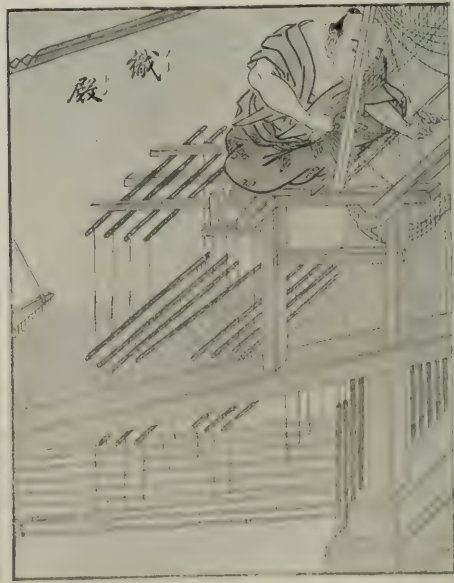
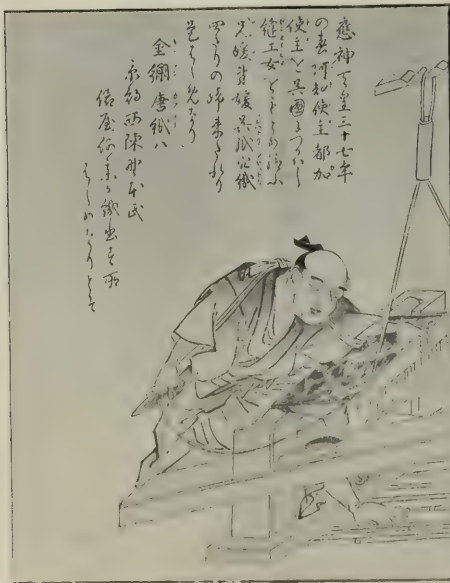
JAPANESE ART AND ARTISTS OF TO-DAY.—III. TEXTILES AND EMBROIDERY. BY WILSON CREWDSON, M.A.

THE Japanese textile fabrics of to day show in a most interesting manner how the ancient arts of Japan can be modified by the people of that country to meet foreign demands. It is stated in Japanese records that the Emperor Jimmu, who founded the Imperial Dynasty in 660 B.C., encouraged the manufacture of woven fabrics, which in time attained such excellence that they were given to the Imperial Court as tribute. During the wars of the 16th century the industry nearly died out, but was ultimately re-established by Hideyoshi, in the suburbs of Kioto, a district which has ever since taken the lead in this department of industry. It is possibly owing to the respect inspired by these ancient traditions that Japanese textile fabrics, both in design and manufacture, have not retrograded since the people of Japan entered into commercial relations with the people of the West. Weaving is one of the village industries of Japan, and as the means of communication between different parts of the Empire were, until recently, not rapid, there is a marked

variety and charm about Japanese fabrics, which do not show that dead level of manufacturing excellence to which factories and the extensive use of steam machinery have accustomed us in the West. Every Japanese fabric seems to some extent to possess the same charm as a piece of ancient Greek pottery, which still shows the impress of the fingers of the Greek craftsman who, thousands of years ago, thought about and moulded the jar which he hoped would give pleasure to those who came after him when he himself was dead and forgotten. It is this element of thought on the part of the producer, which he anticipated would be responded to by intelligent appreciation on the part of the spectator, that constitutes the great charm of Oriental art to those who have made it their special study.

The sub-divisions into which the processes of textile manufacture in the various villages and districts of Japan may be divided were very numerous; but many of these have almost ceased to be made since the break-up of the old feudal régime.

Brocades have always been held in the highest esteem in Japan, and there are many Japanese proverbs which tend to show how highly they have always been valued. Perhaps the best is "Kokio



AN ILLUSTRATION SHOWING AN ANCIENT JAPANESE LOOM FOR WEAVING BROCADES. FROM THE "SHOKUNIN BURNI" BY TACHIBANA MINKO (1ST AD., YEDO, 1770)



WOVEN SILK FABRIC ("NISHIKI")

DESIGNED BY S. KOANA

Hence the whole means placing together of brocade: the weft threads, after the colour has been selected, being woven by the help of the draw-boy on the proper warp threads, so as to make pieces of the exact size, shape and colour required by the pattern. "Tsuzure-no-Nishiki" is by no means common in Japan, and is exceedingly expensive. Some of the more elaborate pieces made on the looms of Messrs. Kawashima at Nishijin occupy as much as five

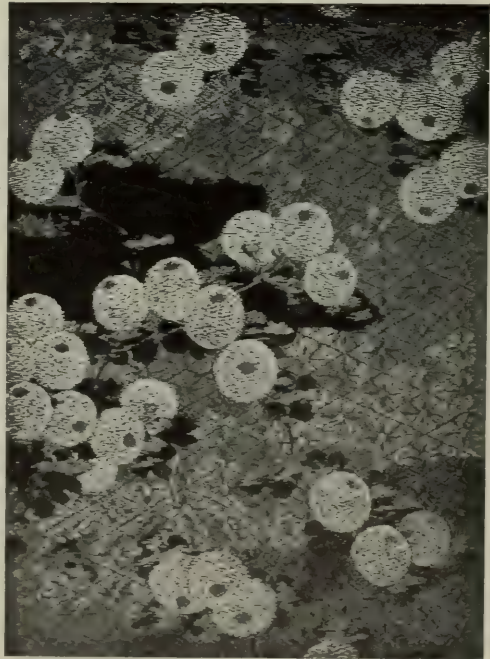
ye-nishiki"—"When you return home, wear brocade"; that is, when you go on a journey appear successful when you return home.

The loom on which the most elaborate of the brocades now made are woven, is practically the same as that found in the illustrations of Moronobu and other artists, and has been in use in Japan for some hundreds of years. This loom necessitates the employment of a draw-boy, who, perched up aloft, alters the warp threads at the instruction of the weaver. It is surprising how excellent is the result obtained by the skilful Japanese weaver from what we might be apt to consider as a very primitive machine. This method of weaving is somewhat similar to that used in the manufacture of ancient French tapestry. The Jacquard loom is as a rule only used for the less expensive silks, and especially for fabrics in which cotton is mixed with silk, a considerable variety of which were invented after the loom was introduced into Japanese workshops some twenty-five years ago. These mixed fabrics, however, had come into general use half-a-century earlier, in consequence of the issue of a decree enjoining the people to refrain from the use of silken garments.

One of the most important as well as one of the most ancient methods of reproducing a pattern in silk brocade is called in Japan "Tsuzure-no-Nishiki." The word Tsuzure means "placing together"—in the same sense as letters are placed together to form words—and Nishiki, "brocade."

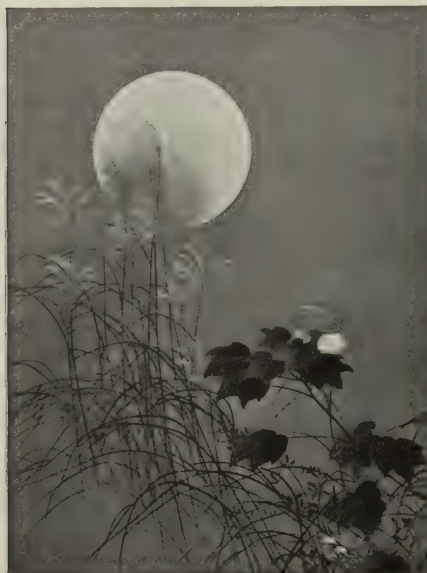
or six years in the making, the most skilful weavers and their assistants working diligently on them all this time.

In the brocades of the West, gold and silver threads, sometimes of metal and sometimes of leather, have been used. In Japan, however, gold



DESIGN FOR BROCADE OR "YUZEN"

BY Y. TAKAYAMA



SILK EMBROIDERED PANEL: "AUTUMN MOON"
BY NISHIMURA SOZAVEMON, KIOTO

and silver paper, cut into fine shreds, has for hundreds of years been used for brocades. The paper used is made from the inner bark of the mulberry tree, which, after being rubbed very thin, is given two coats of lacquer varnish, a substance made from the juice of a tree—called in Japan *Urushi-no-kiki* (*Rhus vernicifera*)—and not to be confused with lac varnish, obtained from the lac insect, which was used for old English lacquer, verni martin fans, and in our days for carriage varnish. The paper is then overlaid with the very best genuine gold-foil, and after being cut into thin strips is ready for use.

The use of gold paper in brocade is, however, not limited to these fine strips of paper. There is a still more elaborate method, whereby the paper, when cut into strips, is wound round silk threads. When this is used for weaving it gives, owing to the different reflections of the light, a very handsome effect, especially when employed to give a contrast to the flat strips of gold paper.

Brocade into which these gold threads are introduced is called "Kinran Nishiki," and when of exceptionally fine quality, "Kara Nishiki," that is, rich or honourable brocade. An interesting example of "Kara Nishiki" is the curtain of which a portion (about half) is shown in one of the coloured reproductions accompanying this

article. The design represents various kinds of flowers, such as the hydrangea, the peony, the lily, the wistaria, etc., more or less conventionalised in accordance with the pure Japanese style of floral decoration. In making this costly fabric more than seven hundred shades of silk were employed, with gold threads. Under the old régime in Japan, when these "Kara Nishiki" fabrics were used for Court costumes and robes, unlimited sums were lavished by the feudal lords or Daimyos on them.

There is a special series of geometrical patterns alternating in colour which are probably not manufactured except in Japan. To produce these the weaver has sometimes to use as many as eighty or ninety shuttles. The loom used is practically the same as that employed for the *Tsuzure-no-Nishiki*, with this difference—after the warp threads have been alternated by the draw-boy, each line of weft is securely pressed home by the reed. In the manufacture of *Tsuzure* each little patch of colour is completed by itself on the warp threads. It is interesting to note that many of the most beautiful fabrics exhibited at Shepherd's Bush by Messrs. Kawashima are from the designs of Mr. Jimbei Kawashima, the head of the firm—for instance, the piece "Kara Nishiki"



SILK EMBROIDERED PANEL: "A 'NO' DANCER"
BY NAMOSUKE SUGAWARA



WOVEN SILK FABRICS DESIGNED BY
JIMBEI KAWASHIMA, EXECUTED BY
KAWASHIMA & CO., NISHIJIN, KIOTO.



CUT VELVET: "EVENING SCENE, KIVONIZU TEMPLE"

BY NISHIMURA SOBEI OF KIOTO

named above and the two other pieces shown in our coloured illustrations.

Velvets in Japan are called "Birodo," and of recent years their manufacture has received great stimulus from the demand of the European markets for dyed and cut velvets. In this

instance the fine wire rods on which the silk is woven are removed without the fabric being cut, except where necessary to emphasize the design, which is painted on the fabric by a brush dipped in the requisite dyes. The work in this material, exhibited by Messrs. Takashimaya and Messrs. Tanaka, respectively, shows what delightful results can be obtained by this method.

Perhaps the most fascinating of Japanese textile manufactures are those which go by the name of "Yuzen," so called from a

Buddhist priest of Kioto who invented the special process of dyeing employed in producing them. The term applies chiefly to the fabrics of silk and crape, largely used in Japan for ladies' dresses, but it is also applied to muslin and velvet. In silk and crape Yuzen the woof and weft consist of



CUT VELVET: "A MOONLIGHT SCENE"

DESIGNED BY R. TANAKA, KIOTO



SILK EMBROIDERY: "JAPANESE CHIN DOG"
DESIGNED BY NISHIMURA SOBET, KIOTO

several strands of reeled silk; but previous to use some of the threads are twisted alternately to the right and the left on a special machine. After weaving, the fabric is placed in a bath and shrinks rapidly, thus causing the twisted threads to produce the wavy appearance so much admired. Beautiful examples of this are to be seen in the exhibition, on which the pattern has been printed by a series of stencil plates and resists.

These stencil plates, of which several examples are reproduced among the accompanying illustrations, are amongst the wonders achieved by the Japanese craftsman—a statement which will be fully appreciated when it is recognised that each of the stencils for these elaborate designs has been either pierced with an awl or cut out by the stencil-cutter with a long thin knife, which cuts through the paper of the drawing and several other folds of paper at the same time. In order to secure an absolutely accurate reproduction of the pattern on the crape, two of these stencils are selected and single pieces of hair, sufficiently strong to keep the most delicate parts of the stencils in place and yet so fine as not to hinder the spread of the colour, are stretched from side to side. Then the two stencil plates are pasted together, and with such marvellous accuracy that even if they are examined with a powerful magnifying glass no overlapping in the designs will be found. The brush used is a broad flat brush with just sufficient colour to cover the space required.

The simplest way of using these stencils is by reproducing the pattern in colour on a white ground. But sometimes the stencil is placed on the crape, and a sort of strong gum compounded

of rice, called a *resist*, brushed over the crape instead of the colour. This when dry leaves on the crape the exact pattern of the stencil in rice paste. The crape is then dyed, and subsequently the rice paste is removed by washing, with the result that the pattern is left in white on a coloured ground. This method is called in Japan "Shiro Nuki." In all stencils two small holes will always be found at the edge of the pattern; these are register points, enabling the dyer to repeat the design without any flaw where the pattern joins. On further examination many stencil plates will be found with another device cut in the margin. This is an indicator or

register mark to enable the dyer to arrange for the accurate fitting of a series of stencil plates one over the other, a method resorted to in order to attain the more elaborate results arrived



"YUZEN" OR SILK CRAPE DYED WITH "AI"
DESIGNED BY S. TONOMURA, OSAKA



RICH SILK BROCADE ("KARA NISHIKI") FOR
CURTAINS, DESIGNED BY JIMBEI KAWASHIMA
AND EXECUTED BY KAWASHIMA & CO. NISHIJIN PHOTO.



DESIGN FOR "YUZEN" OR SILK CRAPE
BY TAKAHASHI SHOTARO

a general rule the more restrained and sober the colouring the better the quality and the higher the rank of the person by whom a material is intended to be worn, just as the smaller the copy of the family monogram or crest which ornaments the dress of a lady or gentleman, the more distinguished the wearer. It is customary in Japan for a young mother to select a motive for the design of the clothing of her daughter, a motive that is generally retained in some of its varied forms during the lifetime of the daughter, who, however, always uses the brightest colours as a decoration for the sash or Obi worn round her waist.

The probable reason why these beautiful fabrics have not before this become better known in the West is that owing to their narrow width they were not so easy to use as the fabrics of greater breadth manufactured in the West. To this fact Thunberg, one of the former Dutch Governors of Decima, drew attention in the middle of the eighteenth century. Japanese silk fabrics were exhibited at the Vienna Exhibition of 1873, and were praised in the highest possible terms, but their narrow width apparently still prevented their finding favour with European buyers. Shortly after the Vienna Exhibition, a fashion sprang up in Japan for cheap Manchester printed calicoes and velvets, and the

at by a series of stencil plates and resists.

Another variety of silk crape is called "Yamamai," and comes chiefly from the island of Hachijo. It is made from the silk spun by the wild silk-worm, the cocoons being collected from the actual trees in which the silk-worm lived. The manufacture of Yamamai is the occupation of prisoners banished to this island, and the fabric is of unusual strength; the wearing of it is said by some to be a cure for rheumatism.

Reference must also be made to a variety of silk made in Japan called "Habutai." This has been for some time well known in Europe, and in its finer qualities rivals the finest productions of the Lyons looms. From the standpoint of design, however, it is not generally so interesting as some of the other textile manufactures, but it must be borne in mind that as



DESIGN FOR "YUZEN" FABRIC

BY SAWADA SEI-ICHIRO



PRINT FROM A STENCIL PLATE

Japanese silk merchants found it more profitable to sell raw silk, and even silk-worms' eggs, than the manufactured article. It is only during comparatively recent years that Japanese silks of the width to which Western buyers are accustomed have begun to be placed on the market, and a great revival of the industry has now set in.

The embroidery of Japan has attracted much attention in recent exhibitions. The screens and panels which have found so many admirers are marvellous in their representations of animal life and in the harmonious blending of colours, and there is little doubt that several varieties of knots and stitches hitherto not practised in the West are to be learnt from these truly magnificent works.

The craft of embroidery is said to have been introduced into Japan from China fifteen hundred years ago, and soon came to be very much used for the decoration of dresses and also for the representation of Buddhist figures, especially during the 7th and 8th centuries, when some very large and elaborate pieces of this character were executed. Kioto has long been and still continues to be a chief centre of the craft. During the Tokugawa régime, the embroiderers of this city were divided

into three distinct classes, one of them executing the work required by the Court nobles, another supplying the citizens at large, and the third the country folk. The craft declined very much when the feudal system came to an end, but a revival took place after the exhibitions at Vienna and Philadelphia in 1874 and 1877, when Japanese embroidery began to find a good market abroad.

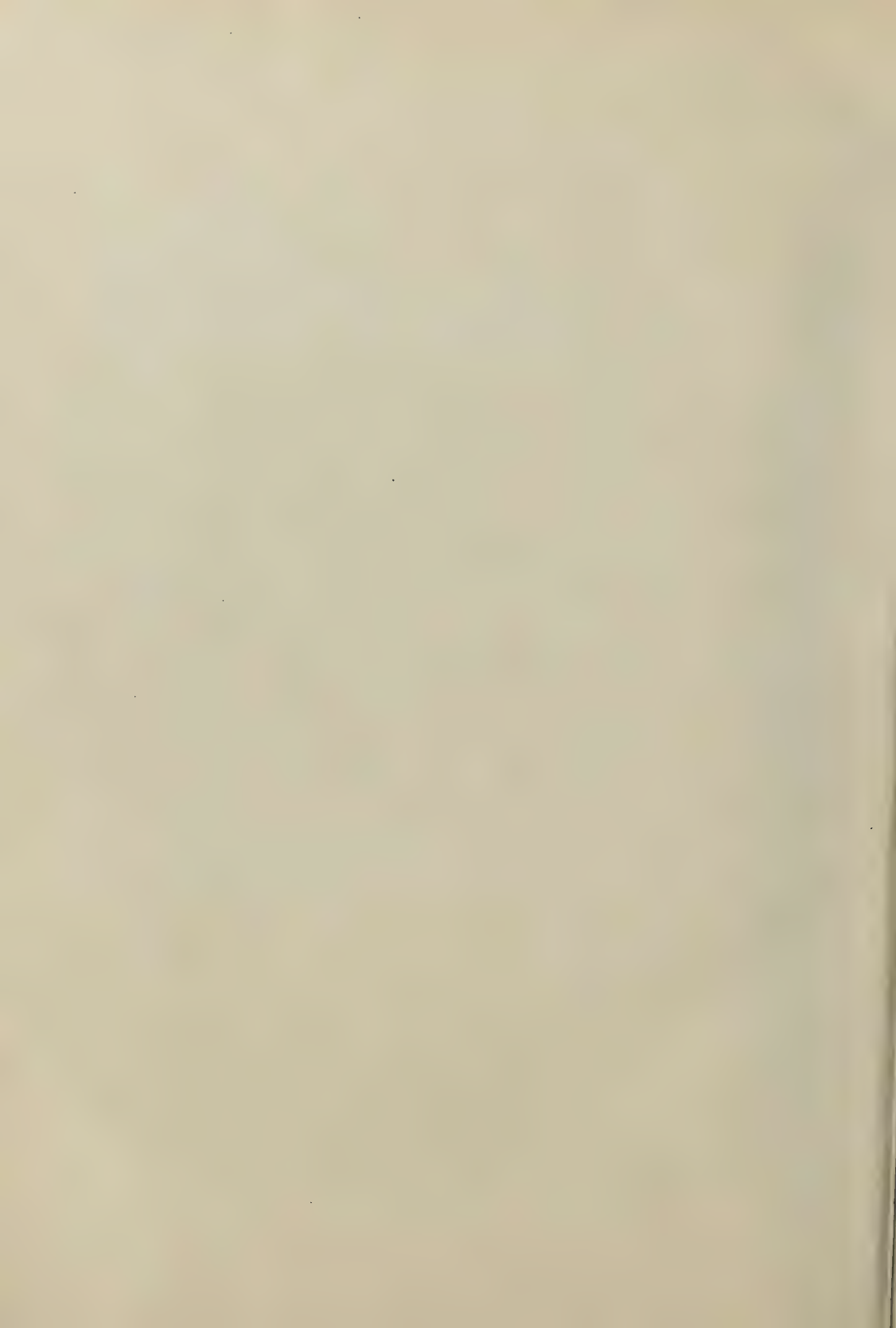
The dyes used in producing Japanese textile fabrics are of special interest, and it seems probable that the finest colours are those obtained by the use of the old vegetable and mineral dyes of Japan. The ultramarine blue, called "Ai" in Japan, is obtained from the leaves of a plant still grown in that country, called Dyers' Knotweed (*Polygonum aviculare*)—a near relative of that little weed which some of us find it so difficult to eradicate from our tennis courts. These leaves, after a comparatively simple process, yield a blue dye, which is not only much more translucent than indigo, but also free from objectionable smell. The reds and yellows used to be obtained from the Safflower, that most ancient of dyes known in Japan by the name of Beni; but it is little used now. There are, of course, many other dyes,



A STENCIL PLATE IN THE POSSESSION OF THE WRITER



SCREEN WITH FLORAL DESIGN AFTER A PAINTING
BY SÔTATSU. EMBROIDERED BY IIDA SHINSHICHI.





STENCIL PLATE IN THE POSSESSION OF THE EDITOR

such as Indian madder, but special reference should be made to the beautiful gamboge yellow made by steeping the bark of a tree, called the Ki-wada, in cold water. Of late years there has been an increasing tendency to substitute aniline dyes, but only for the more common manufactures.

As regards the designs most frequently met with, it is interesting to note that every Japanese child is thoroughly trained in the history, traditions, and poetry of its own country. The more celebrated poems are collected into a volume of 100 poems (called the Hyak-Nin-Is' shin), which everyone is supposed to have by heart. There are also celebrated views, trees, and temples in Japan, to which every Japanese, whether rich or very poor, hopes at least once in his life to make a pilgrimage. Nearly all the designs on Japanese fabrics contain a poetical or other reference which it is supposed that all Japanese will be able to appreciate. None of the designs are meaningless to those who have had a Japanese education,

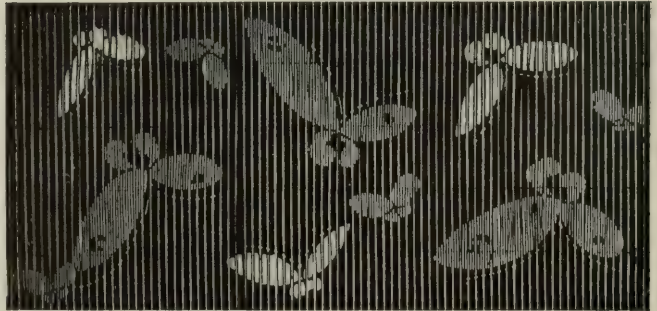
though to a foreigner there may be much that is incomprehensible. For instance, who except a Japanese would recognise in a design composed of a few shoots of bamboo growing on a reed-bearing island that this was intended to show the first beginnings of the islands of Japan, formed, accord-



STENCIL PLATE IN THE POSSESSION OF THE WRITER



STENCIL PLATE FROM ANDREW TUEB'S "BOOK OF DELIGHTFUL AND STRANGE DESIGNS"



STENCIL PLATE FROM BING'S "ARTISTIC JAPAN"

ing to tradition, from the drops which fell from the spear of the Creator Gods of Japan when they dipped it into the mud of the shapeless earth? Other designs refer to the different seasons of the year, and the flowers in which the Japanese delight at that particular time. But the Japanese artist with his marvellous adaptability makes use of anything that he considers of sufficient interest, and which comes readily to hand, such as umbrellas, the labels of packing-cases, the letters of the English alphabet, brooms, cobwebs, etc., the great idea being that there should be no design which does not convey an idea. He endeavours adequately to represent his subject, coupled with as many poetical and varied hints and suggestions as he finds possible; so that those who in after years look at his work may feel that, though dead, he still speaks and instructs us by his works.

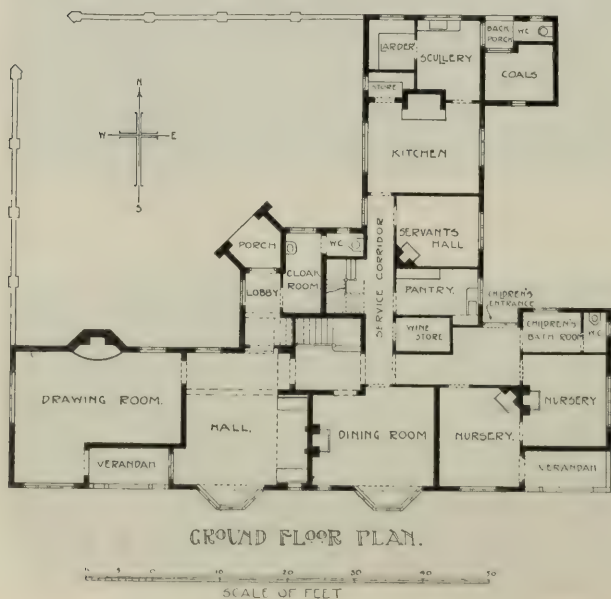
The serious study of Japanese art should be approached with the reverence we all have for the great masters of painting, for it serves to prove the universality of true art, which can indeed brighten and cheer both the prince and the peasant, whether of the East or the West, provided they have had the education to comprehend what the artist had to say.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

IN the houses illustrated this month various conditions as to site and accommodation had to be taken account of by the respective architects. In that designed by Mr. G. Lister Sutcliffe at Cowden in Kent, eight good bedrooms and a dressing-room were required on the first floor, and this led to the placing of the nurseries on the ground floor. They are planned at the sunny south-east corner of the house in such a way that they can eventually, should circumstances require, be converted into a morning-room and library or den. As will be seen from the plan, all the principal rooms on both floors have a sunny aspect. The external treatment of this house is a simple but picturesque combination of red brick, rough-cast, and timbering, some of the gables being weather-boarded. The large windows seen in the perspective view over the flat roof of the porch, lobby, and cloak-room, are those of the two staircases.

"The Moorings" is a house at Sunningdale in Berkshire, designed by Mr. T. E. Collcutt, architect, of Bloomsbury, London (partner with Mr. Stanley Hamp). The house has a south aspect, looking into a broad terrace beyond which the ground slopes gently away. On the north side it is well protected by pine woods. The materials used in construction are Chilmark stone with half-timbering of oak, plaster, and stone slating for the roofs. The flooring of the principal rooms is of oak. The accommodation on the ground floor is shown by the plan. The first floor contains a writing room, nurseries, six bedrooms, two dressing rooms, lavatories; and in the attic story are four bedrooms for the domestics.

The cottage at Overton, Cheshire, has been designed by Messrs. Fair & Myer, of London, with due regard to the traditions of the district. Externally, the base is in sandstone, graduating from buff to red, and set with wide joints; the wood-work is very coarsely tarred, and the plaster-work



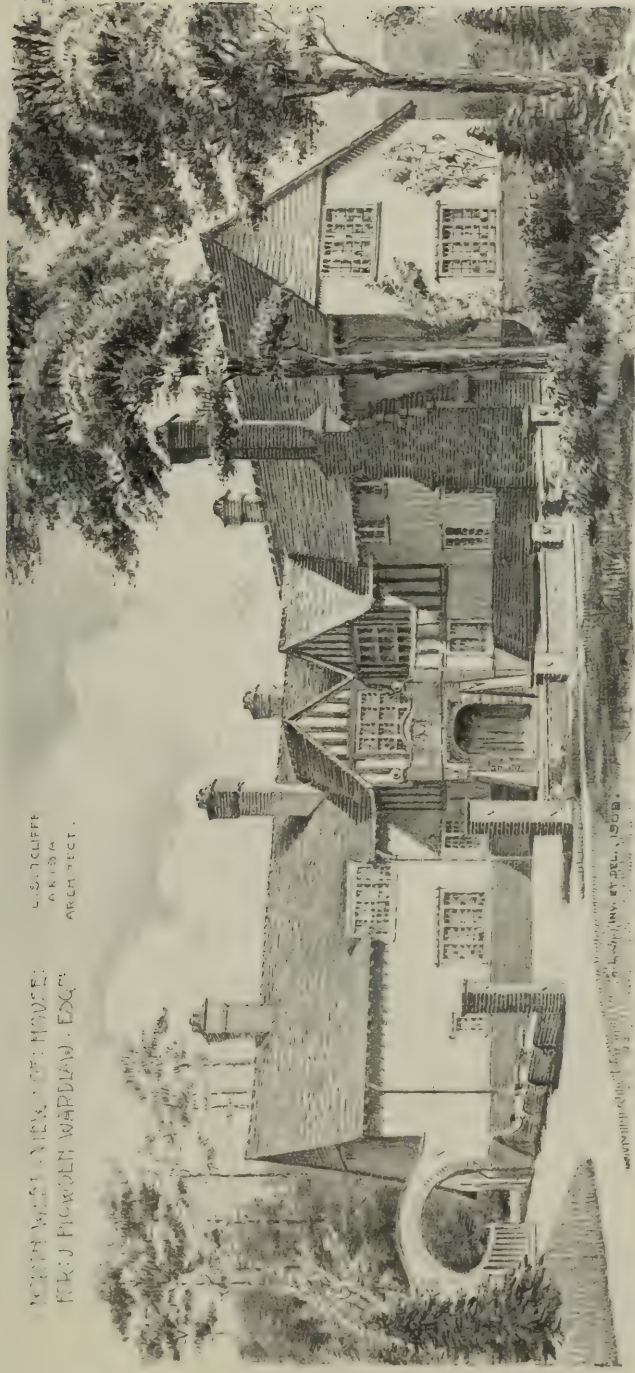
GROUND FLOOR PLAN.

PLAN OF HOUSE AT COWDEN, KENT

G. L. SUTCLIFFE, ARCHITECT

WESTERN VIEW OF HOUSE:
 FR. J. HIGGINS WAPLEMAN, ESQ.

G. L. SUTCLIFFE
 ARCHT.
 ARCHT.



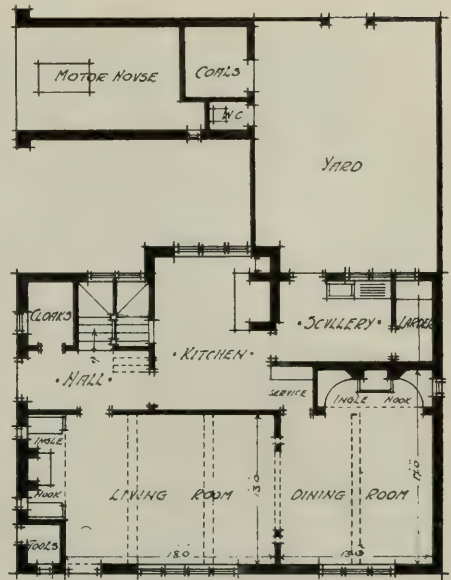
DESIGNED BY G. L. SUTCLIFFE, ESQ. 1858.

HOUSE AT COWDEN, KENT
 G. L. SUTCLIFFE, ARCHITECT

Recent Designs in Domestic Architecture

finished white. The roof is covered with old stone flags and ridges. The eaves, gutters, and down spouts are in wood with wood brackets. The plan is compact and well arranged, the kitchen being conveniently placed, both for the front-door and dining-room. There is a large living-room with folding-doors opening into the dining-room, so that the two rooms may be thrown into one should occasion require. On the upper floor are four bedrooms and lavatory accommodation. Internally, the rooms have beamed ceilings and batten doors with wrought-iron fittings. The inglenook and fireplaces are finished in bricks and Dutch tiles, the inglenook having a dog-grate. All the walls are finished with sanded surface, and coloured buff. The garden has been designed by the architects, and the present trees carefully preserved, all the steps, terrace, etc., being carried out in old materials.

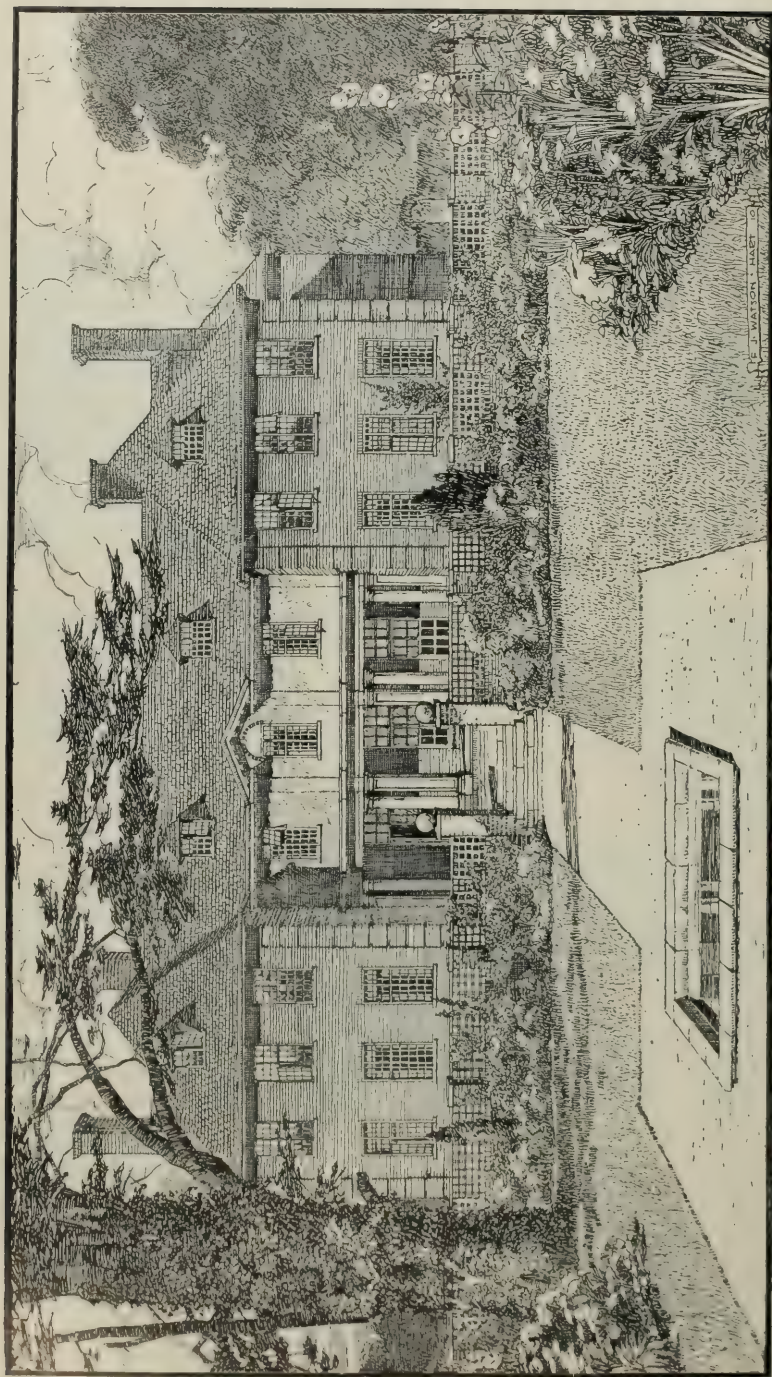
The site of the house at Wantage, also designed by Messrs. Fair & Myer, is some two miles from



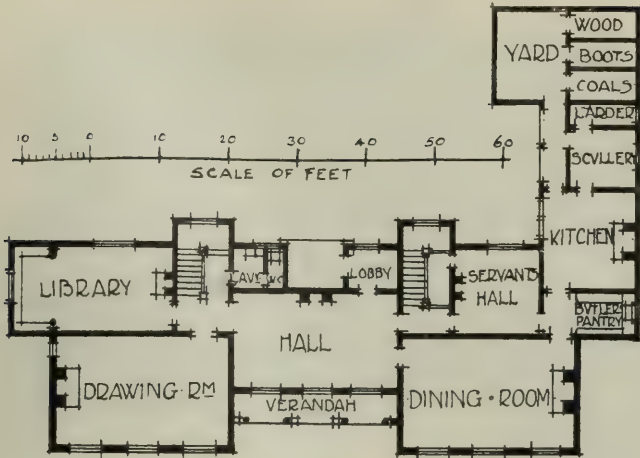
COTTAGE AT OVERTON, CHESHIRE

FAIR & MYER, ARCHITECTS

the town, just within a plantation, in which some of the trees have been cut down to allow of erecting the house; while on the garden front side an opening has been cut so as to get a distant view of the surrounding country. Externally, multicoloured hand-made sand stocks with brushed-out joints form the main body of the walls, and a somewhat brighter-toned brick is used for the quoin ends. The centre portion is plastered and finished a broken white. The window-frames are oak, and enclose iron casements and leaded lights. Old tiles are used on the roof. Internally, the house has had many of the interesting details of the late seventeenth century introduced, care being taken that no material of a later date



HOUSE AT WANTAGE, BERKS
FAIR AND MYER, ARCHITECTS



PLAN OF HOUSE AT WANTAGE, BERKS

FAIR & MYER, ARCHITECTS

than that imported into England at that time should be used. The hall has simple panelled walls in oak, 7 feet high, with somewhat boldly enriched ceiling. The library is finished in elm with permanent book-cases, and the general tone of the decoration is an opalescent green. The drawing-room has panelled walls, enriched ceiling and fireplace, all finished white. The dining-room is panelled the full height with English walnut wax polished. The bed-rooms and offices are finished in a plain and serviceable manner, and depend greatly upon the furnishing for effect.

STUDIO-TALK.

(From Our Own Correspondents).

LONDON.—The selection of Mr. Frank Short, A.R.A., as President of the Royal Society of Painter-Etchers, in succession to the late Sir Francis Seymour Haden, was formally approved by His Majesty King George V. last month. Mr. Short was born in June, 1857, and, as mentioned by Mr. Salaman in his article this month, the profession he first adopted was that of a civil engineer, with which he continued to be associated, nominally at all events, until 1904, when he resigned his membership of the Institute of Civil Engineers. Mr. Short joined the Painter-Etchers in 1885; and in 1906, with the election of himself and Mr. Strang as Associates of the Royal Academy, the recognition of engravers as a specific class was revived after being obsolete for half a century.

The further illustrations we now give of works shown in the recent exhibition at South Kensington in connection with the National Competition of Schools of Art do not call for particular comment, all these contributions to the exhibition having been referred to in the article we published last month.

The death of Mr. Holman Hunt, which occurred at the beginning of last month, has removed from our midst the last surviving member of the famous triumvirate that founded the pre-Raphaelite

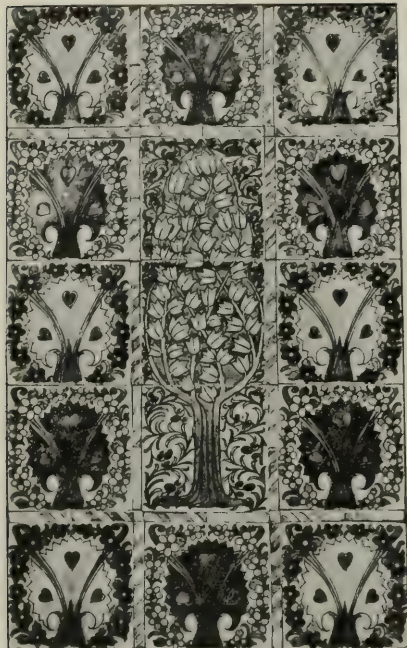
Brotherhood. He has thus outlived his colleagues, Gabriel Rossetti and Millais, by twenty-eight and fourteen years respectively. Mr. Holman Hunt, who was born in 1827, and studied art at the Royal Academy schools, first came before the public in 1846 at the Royal Academy Exhibition. He has left behind him in a two-volume work, published five years ago, an extremely interesting account of



DESIGN FOR BOOK DECORATION

BY MABEL A. GOODWIN (BOURNEMOUTH)
(National Competition of Schools of Art, 1910).

the P. R. B. and the movement which the brotherhood initiated. The line he chose for himself was that of pictorially interpreting Christianity, and whatever else may be said of his achievements, it cannot be denied that in the pursuit of this lofty aim, which he steadfastly prosecuted throughout his later career, he was animated by sincere conviction and a profound faith in the religion he sought to interpret. He was a member of the Order of



TILES FOR A WALL FOUNTAIN
DESIGNED BY A. E. BARLOW (LEVENSHULME)
(National Competition, 1910)

Merit and a D.C.L. of Oxford. An excellent portrait of the distinguished artist, by Mr. Harold Speed, was exhibited at the International Society's exhibition this year, and a reproduction of it was given in our June Number.

Though the chief function of the Scottish Modern Arts Association is to acquire for public collections representative works of art by Scottish painters and sculptors, its constitution expressly admits of the acquisition of works by artists other than Scottish. The third annual report which the Association has recently issued notes the acquisition by gift (from Sir Hugh Lane) of *The*



LEATHER BOOKBINDING
BY ARTHUR F. WRIGHT (CAMBERWELL)
(National Competition, 1910)

Derelict, an oil painting by Nathaniel Hone, an Irish artist; and since the report was distributed the Association has purchased a painting by another Irish artist. This is Mr. Orpen's *A Bloomsbury Family*, which our readers may remember seeing in *THE STUDIO* a couple of years ago as an illustration to an article on the New English Art Club's Spring Exhibition of 1908.



DESIGN FOR STENCILLED HANGING
BY TENGAI NAO ONUMA (MANCHESTER)
(National Competition, 1910)



LUSTRED AND SGRAFFITO TILES FOR A NURSERY OVERMANTEL
(*National Competition, 1910*)

BY C. E. CUNDALL (LEVENSHULME)

Some of them, too, may have recognised in the profile of the *paterfamilias* leisurely seated in a *bergère* chair by the side of a white spread breakfast table, around which are gathered the juvenile members of the family, the features of Mr. William Nicholson, the distinguished painter, whose work is constantly to be seen at the New English Exhibitions, though he is not a member of the Club. This portrait group is so *intime*, and there is so much that is delightfully quaint in it, that we are glad it has been secured for the public.

which, so far from showing any signs of decadence, are in fact unequalled by the productions of any period.

A study of the annual exhibition of the Royal Photographic Society, recently held at the Old Water Colour Society's Gallery, showed that there is at present much dissipation of effort in vain competition with effects natural only to other mediums. It can never be sufficiently emphasised that success cannot be found along the line of "faking" as the substitute for the missing element of "touch," and that it can only be achieved along the lines of the one quality that all the arts have in common—namely, "selection." Selection counts in photography as much as it counts in

An exhibition which attracted much attention during the off season was that held at the Baillie Gallery, where a very interesting collection of Chinese paintings was brought together, so that what with the remarkable display of Chinese and Japanese paintings provided by the Trustees of the British Museum in the Print and Drawing Gallery, and the collection of works in the Japanese section at the Japan-British Exhibition at Shepherd's Bush, a unique opportunity was afforded for studying the art of the Far East at first hand. At the Baillie Gallery the most notable paintings shown were those belonging to the Sung dynasty (960—1280 A.D.) and the Ming dynasty (1368—1644). The latter period is often referred to as the age of decadence in Chinese painting, but among the works attributed to this period there are many, to judge by the examples shown both at the British Museum and at the Baillie Gallery,



HAND BAG

BY GEORGE HORTON (WALSALL)
(*National Competition, 1910*)



BOOK ILLUSTRATION

BY W. R. E. GOODRICH (SHEFFIELD)
(*National Competition, 1910*)

painting; but it must be the selection of a photographer and not of a painter—that is, it must be selection of the truth to be interpreted with strict regard to the means in hand. Now, primarily the concern of photography—as in the case of every medium—must be with truth of a character better interpreted by it than by any other medium; and it is in the beauty that pertains to such interpretation that the true rôle of photography will be found. In the exhibition under notice there was evidence that the clear and precise qualities which belong to photographic statement are held in insufficient esteem, especially in the case of the portrait prints, in which the ineffectual rivalry with the painter-vision was often carried to an unpleasant point. The exhibition contained, however, many prints of great interest, among which we noted especially Mrs. G. H. Barton's *The Soul of the Rose*; Dr. Ernest G. Boon's *The Black Kitten*; *The Ravages of Time*, by E. Masmann; *Hotel de Ville—Cloches*,

and *Portrait-arrangement in Grey*, by C. David Kay; *Rhododendrons*, by John M. Whitehead; *Penelope Jackson*, by George Porter Higgins; *Night on the Seine*, by Oscar Hardee; *Slumber*, by Mrs. Jeanne E. Bennett; and *Ottertton*, by Miss Agnes B. Warburg.

Apropos of Mr. Hind's recent article in THE STUDIO on "American Paintings in Germany," Mr. Edward Ertz writes us from Kingsbridge, Devon, as follows:—

"In referring to the American artist, William Morris Hunt, Mr. Hind

does not mention that Hunt was a pupil of the celebrated French painter and teacher, Thomas Couture, who caused such a *furor* in Paris during the early sixties. I consider this important on account of Couture's influence generally, and especially on Hunt, J. F. Millet, Manet, Puvis de Chavannes, and Frederic Leighton who were all pupils of the same master. Couture at that time was strongly opposed to the official methods of teaching and painting as practised by Delaroche,



BOOK ILLUSTRATION

BY W. R. E. GOODRICH (SHEFFIELD)
(*National Competition, 1910*)

and the productions of this artist and of the Court painters, with Winterhalter as the favourite, made him savage. He revolutionised the above methods to such an extent that street fights between his pupils and the students of the Beaux Arts occasionally took place when the followers of the two camps met. This artist is more or less forgotten now, but his teaching prevails, as it was he who sent the ball rolling towards individual expression—witness the works of some of his pupils mentioned above. In his writings he insisted that the artist should be true to himself and follow his own instincts; that he should be natural, seek for truth, and refer to nature for everything. Impressionists also owe much to Couture's teaching. He explained the necessity of handling colour as purely as possible, and exposed the danger of too much mixing of pigment pictorially and chemically. 'Use your colours pure whenever possible. If you must mix, never mix more than three, and then only in such a way that the three distinct colours can be seen separately in the mixed tint if closely examined. Mix them as you would twist three coloured threads together.' Hunt repeated this in his 'Talks on Art,' and also mentioned that he never knew how beautifully an ear could be painted until he saw Couture do it. That Manet was true to himself and followed his master's advice is proved by his productions. And if we examine these works closely we see the simple direct method of Thomas Couture, whose influence—especially through his books and the teaching of William Morris Hunt—was very great in America."

The recent sales in the British Fine Art Section of the Japan-British Exhibition include works by Sir

Francis Powell, Messrs. Arthur Hopkins, R.W.S., Alfred W. Rich, W. L. Wyllie, R.A., Francis S. Walker, R.H.A., R.E., Joseph Pennell, W. Logsdail, A. Bertram Pegram, and Miss Minna Bolingbroke; also etchings by Sir Alfred East, A.R.A., and the late Sir Francis Seymour Haden, P.R.E.

DUBLIN.—The appointment of Mr. Dermot O'Brien as President of the Royal Hibernian Academy in the room of the late Sir Thomas Drew is a most popular one in Ireland—using the adjective in its best sense. The new President, who has done good work in landscape and portraiture and is the author of some admirable figure compositions in the classical manner, was associated with Sir Hugh Lane in the initiation of the Dublin Modern Art Gallery. He is full of zeal on behalf of all progressive movements for the furtherance



"THE REVEL"

BY DERMOT O'BRIEN, P.R.H.A.



"THE CHILDHOOD OF BACCHUS"

BY DERMOD O'BRIEN, F.R.H.A.

of art in Ireland, and under his guidance the academy ought to gain in prestige and efficiency. The special quality of Mr. O'Brien's work lies in its extreme sincerity, and in the feeling for form and balance which it displays. He has painted Irish landscape with an acute perception of its beauty, and yet with a complete absence of sentimentality and that love of rhetorical expression so dear to some Irish painters.

The United Arts Club, which was formed in Dublin some three years ago to provide a common centre of intercourse for persons interested in the arts, has grown from small beginnings to be an important factor in the intellectual and artistic life of the Irish capital. A number of small exhibitions of members' work have been held in the studio of the club during the past year, amongst the exhibitors being Mr. D. O'Brien, Miss C. Marsh, Mr. G. Wakeman, Count Markievicz, Mr. J. Carré, Miss H. Colvill, Miss Rose Barton, Miss Wharton, Mr. O. Sheppard, and many others. The president of the club is Sir Walter Armstrong,

and its members include many distinguished names in Irish art and letters. E. D.

IN conjunction with Capt. Neville Wilkinson, of the Office of Arms, Mr. O'Brien has been busy organizing an important exhibition of the Art of Engraving, which is to be held at the Royal Hibernian Academy from Monday, October 17th, to the end of the month. The exhibition will consist of a loan collection from various sources of examples of line engraving, etching and mezzotint. In order to add to the interest of the exhibition a series of lectures will be delivered at the Royal Dublin Society and elsewhere dealing with the various branches of the art. Among those who have promised their services are Mr. William Strang, A.R.A. (Etching); Mr. Malcolm C. Salaman (Mezzotint, Technical and Historical); Mr. W. G. Strickland (Irish Mezzotint Engravers); and Capt. Wilkinson, who will give a general survey of the art of engraving. If possible, demonstrations of the technique of the different branches of the art will be given in the exhibition rooms.

PARIS.—On very many occasions, in writing of the various salons, I have been compelled to speak with high praise of the work of the painter M. Bernard Boutet de Monvel. This artist is indeed the one of those of his generation from whom we expect most. The portrait which he painted of himself standing in a field with his two greyhounds is one of the finest men's portraits painted during the last few years, for the work is instinct with a strong personality and very original talent (see THE STUDIO, June, 1908, p. 66). But in the case of this artist we have besides the painter also a draughtsman and etcher of no less remarkable ability.

Bernard Boutet de Monvel has been since his earliest *début* passionately fond of etching, and to-day certain of his proofs are most scarce owing to the avidity with which they have been snapped up by collectors. Sometimes in his etchings Boutet de Monvel depicts scenes of contemporary life, but more particularly he loves to reconstruct and make live again the times of



"LE DANDY" (ETCHING IN COLOURS)
BY BERNARD BOUTET DE MONVEL

the Restoration and of Louis Philippe. The artist seems to have such wide knowledge of this period that one is tempted to fancy he must have lived in the scenes which he depicts with



"LA TOILETTE" (ETCHING IN COLOURS)

BY BERNARD BOUTET DE MONVEL



"LE RENDEZ-VOUS" (ETCHING IN COLOURS)
BY BERNARD BOUTET DE MONVEL

always so much character and humour. He is *par excellence* the painter of the Dandy, of his modish ways, of his elegance, to such an extent that one can imagine him as having been the friend of Brummel, Lord Seymour, Eugène Sue, of Count d'Orsay or of Barbey d'Aurevilly. The life of Beau Brummel has always had particular fascination for him, and when M. Roger Boutet de Monvel wrote his book upon Brummel, Bernard Boutet de Monvel executed for him some exceedingly fine plates such as the one which we here reproduce. The artist has also done for the various

papers some drawings, smart, funny, light and graceful, in which one sees Gallic wit coloured with a delightful note of English humour.

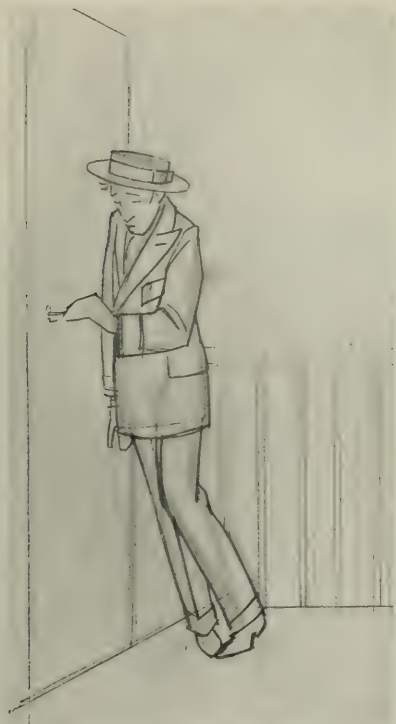
H. F.

BRUSSELS.—This year is the first occasion upon which a special section in an International Exhibition has been devoted to the art of the medal, and much praise is due to M. de Witte and to the Vicomte de Jonghe for having organised the section at the Palais du Cinquenaire dealing with this subject, and which has all through the summer enjoyed such lively success. It is not my province here to speak of the very interesting display of medals from



DRAWING

BY BERNARD BOUTET DE MONVEL



DRAWING BY BERNARD BOUTET DE MONVEL

Germany, Belgium, Denmark or Spain; I may only say a few words concerning the collection got together by France. The organisation of this exhibit was entrusted to M. Mazerolle, the keeper of the records at the Mint, who is one of the best authorities upon the evolution of the medal in France. Thanks to this gentleman's influence and his efforts, all, or almost all, of the French *médailleurs* responded to this appeal by the French Government, and now the most notable productions of recent years may be seen grouped together in a charming hall decorated with a frieze by Dufrené.

Roty, who is the acknowledged master of the art of engraving medals, shows three cases forming a very representative exhibit of his work. Among the deceased artists there is represented Ponscarne, the great innovator, Chaplain, Alexandre Charpentier, and Daniel-Dupuy. Besides this work there are excellent examples by Vernon, Degeorge, Yencesse, Mme. Mérignac, Theunissen, Patey, Legastelois, Loiseau-Bailly, Doctor Paul Richer Vernier,

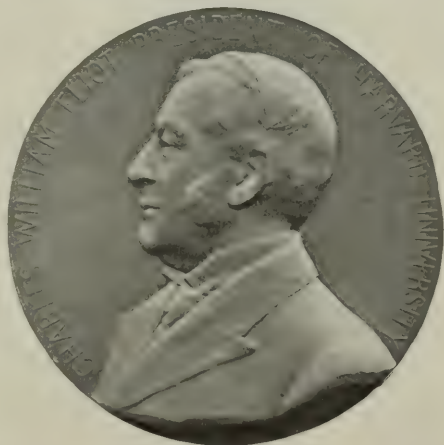
Dautel, Mlle. Granger, and that fine artist, J. M. Cazin. H. F.

At the International Art Exhibition organised in connection with the Universal Exhibition, to which reference has already been made, the lack of any central scheme of organisation diminishes to a great extent the interest which the comparison of the different contemporary schools would have afforded. Besides the Belgian school, those of France, Italy, Holland and Spain are represented in a fairly complete manner. On the other hand, it is not possible to judge of the artistic tendencies of



MEDAL: PROFESSOR POZZI

BY J. CHAPLAIN



MEDAL: PRESIDENT ELIOT OF HARVARD

BY L. DESCHAMPS

Studio-Talk

Great Britain, of Russia, or of the countries of Scandinavia from the collections of works—many of which are certainly very remarkable—which the artists of those lands have contributed. The Belgian Salon of 1910 ought to have shown us a synthesis of our artists' different manners and styles, comprehending and explaining their beauty. Instead of this it is nothing more than an ordinary salon, rather badly organised, extremely badly housed, and, what is even worse, encumbered with a quantity of second-rate work. All the same it does not the less vividly reveal the

and Matthieu. The work of MM. Oleffe and Jefferys, two young artists, has achieved considerable success. Among the portraits one must mention the work of E. Wauters, Devriend, Frederic Wollès, Cluysenaar, De la Hoesse, Van Holder and Artot; and among the figure painters Gouweloos, Michel, Thomas, Middelée (whose curious painting, *La Procession des Aveugles à Bruges*, is very badly hung), and G. M. Stevens, whose picture was recently acquired for the Musée de Bruxelles. Among the painters of still life I must mention A. Verhaeren, Mdle. A. Ronner, Ensor, Van Zevenberghe, and Morren.



PORTRAIT MEDAL
BY VERNIER



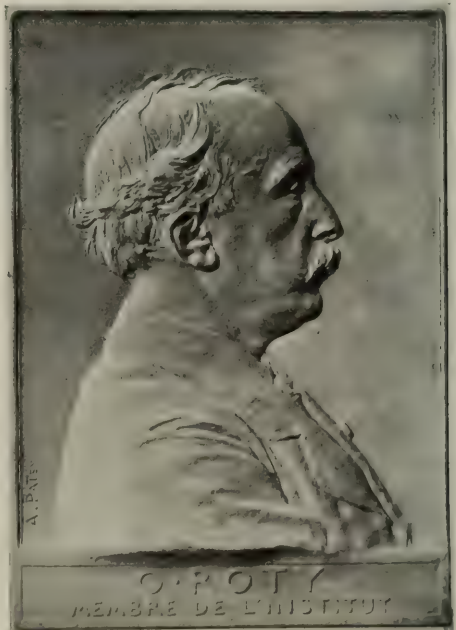
PORTRAIT MODEL BY A. PATEY

worth of the school of painting in our country, and if, in the imagination, one makes some necessary eliminations and judiciously replaces them by certain choice works, one gets from the *ensemble* an excellent idea of Belgian art.

The most attractive picture in this Belgian collection is the large winter landscape by A. J. Heymans, whose dignified talent dominates the Belgian school of landscape painting. Camille Lemonnier has called him "l'évocatour solennel et attendri des matins du monde." There are also important landscapes by E. Claus, A. Baertsoen, R. and J. Wytman, by F. Courtens, V. Gilsoul

In a special room are placed all the large paintings, all those destined for mural decoration, and here one finds work by Ciamberlani, Delville, Montald, Langaskens, Motte and Mertens. I must also mention the contributions from the principal members of the Société royale des Aquarellistes and of the Cercle de l'Estampe, H. Cassiers, Fernand Khnopff, A. Danse, H. Meunier, Marcette, Delaunois, Baseleer, Hagemans, Rassenfosse, Lenain.

Among the sculpture should be noticed a marble



PORTRAIT PLAQUETTE: OSCAR ROTY, SCULPTOR
BY A. PATEY

Studio-Talk

bust, *L'Automne*, by V. Rousseau, full of exquisite sentiment, as indeed is all the delicate work that this master produces. A work of great importance, which attracts attention by its ingenious composition and the ease of its execution, is the monument by J. Lagae, which is to be erected



PORTRAIT BUST OF MME. WILLENS

BY P. DUBOIS

at Buenos Ayres; Ch. Samuel exhibits a monumental group; J. de Lalaing an elegantly designed fountain; T. Vinçotte a torso full of life and energy; H. Wolfers a strikingly attractive group; P. Dubois a charming bust in marble of Madame Willens, which has been acquired for the Musée de Bruxelles, and which must certainly be regarded as one of the finest achievements of this able artist; and lastly, I must not omit to mention a young man, M. d'Haveloose,



"L'AUTOMNE"

BY V. ROUSSEAU

who exhibits a delightful group full of grace and youth, entitled *La Toilette*. The exhibition remains open till the end of next month.

F. K.



"LA PROCESSION DES AVEUGLES"

BY J. MIDDELEER

DRESDEN.—If you are aiming at anything new and especial in art it is necessary for you to join some society or club and persuade them to take up your plans as a body. There is hardly any show for a lone outsider in Germany to-day at the great exhibitions. All the reputations that have been made, for a decade or two now, have been made in this way, and various small (or large) groups have succeeded in pushing themselves into the notice of the public, the single members of which, if left to themselves, would probably not have gained one-half the recognition.

Reflections like these, and in addition the springs of national pride, have led to the formation of the society which goes by the name of "Die Walze." "Walze" is the German for roller, the instrument with which stones and blocks are inked, and which in etching is at least used to lay or re-lay the ground. The "Walze" is a club of Swiss artists, started in 1904 at Munich, which harbours quite a colony of them. In course of time it grew to embrace thirty-five members, among them names of such good repute as Dr. Otto Gampert, Vibert, Welti, Meyer-Basel, Wieland, and others.

The "Walze," after arranging exhibitions in various Swiss towns, displayed the work of their members in succession at Munich, Aix-la-Chapelle, Essen, Frankfort-on-the-Main, Elberfeld, Magdeburg, and Dresden. Besides looking after their own interests the society thereby does some good work; for if any one takes the trouble and risk of arranging a month's or six weeks' exhibition of pure black-and-white work, I call that doing a piece of good work towards the education of the public. The middle-class public, or rather the public with a middle-class purse, will, and must, in course of time become cognisant of the fact that black-and-white art is peculiarly their art. At present it still requires patient enlightening to effect this happy goal; and the continuous arranging of first-class black-and-white shows is the surest kind of enlightenment.

Many of the woodcut artists among the "Walze" people turn their attention to colour-printing. There is a good deal of this being done at Munich, most of it under the more or less acknowledged guidanceship of Neumann. The effect produced is not always satisfactory, and there is a tiring sameness in the quantity of coloured woodcuts that Munich throws upon the market. The diffi-

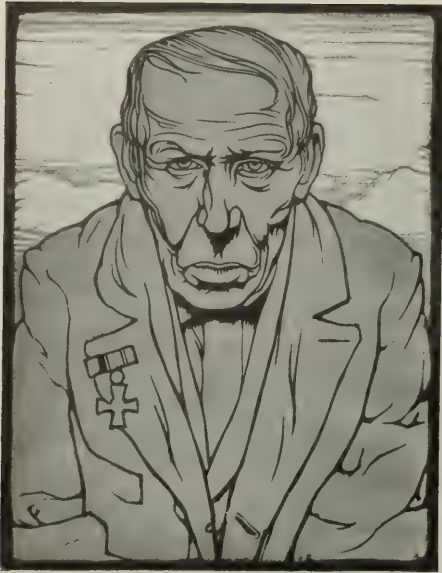


"EVENING" (SANDPAPER MEZZOTINT AND SOFT GROUND ETCHING)

BY CARL FELBER



POPLARS IN A STORM" (SANDPAPER
MEZZOTINT). BY FRITZ VOELLMY



"THE VETERAN" (TWO BLOCK WOOD-ENGRAVING)
BY MAX BUCHERER

real elaboration of her design, upon the block itself while working with the cutting tools, and not with pen and pencil. This same desirable quality of displaying a proper character distinguishes in a still higher degree the wood-cuts of A. Thomann. One seems to follow the working of the knife and enjoys the peculiar characteristics of style so much that it helps one over some of the ruggedness and lack of formal beauty in the designs. Anybody using his tools in so sagacious a way as this is bound to fall into a distinct personal manner, which, after all, leads to the most interesting kind of art. E. Württemberg's speciality is the presenting of ideal portraits, treated in the manner of broad types—heads like *Beethoven*, *Savonarola*, *Rembrandt*, etc. I do not happen to recollect anybody but R. Bryden in Great Britain who has produced such things, but it is a common practice with us; the greatest living master in that line being Gulbranson, whose idealisations, it is true, incline towards caricature.

Lithography does not seem to be a favourite

culty lies in getting a proper printing colour which will be absorbed properly by the paper, maintain a true print, and not turn glossy wherever several superprintings have become necessary. Mostly water-colours are used; but really quiet and excellent effects seem to be dependent upon some other vehicle, which artists like Orlik, H. Hahn, Fanto, seem to be using, but which the Munich people—the "Walze" artists among them—do not seem to have found out yet. With their means in hand, the best thing they can do is to compass some well-balanced, tasteful colour harmony; and this certainly distinguishes some of the work of Maria Stiefel, Martha Cunz, and Max Bucherer.

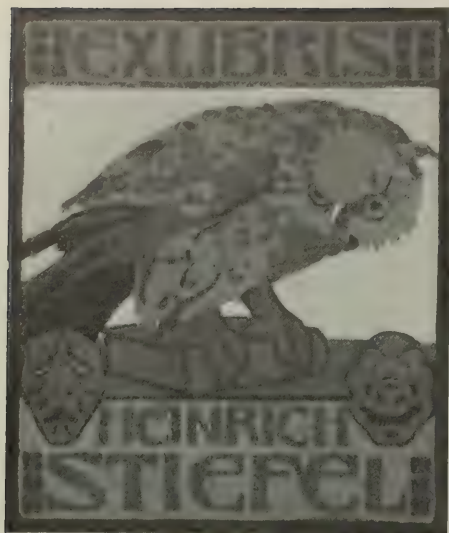
There is a freshness about Helene Dahm's woodcuts which leads one to believe that she merely outlines her composition roughly upon the block and does the body of the work, that is the



"A HERD OF GOATS" (TWO BLOCK WOOD-ENGRAVING)
BY ADOLF THOMANN



"THE VALLEY." FROM AN ETCHING
BY GERTRUD ESCHER



BOOKPLATE (WOOD-CUT FROM FOUR BLOCKS)
BY MARIE STIEFEL

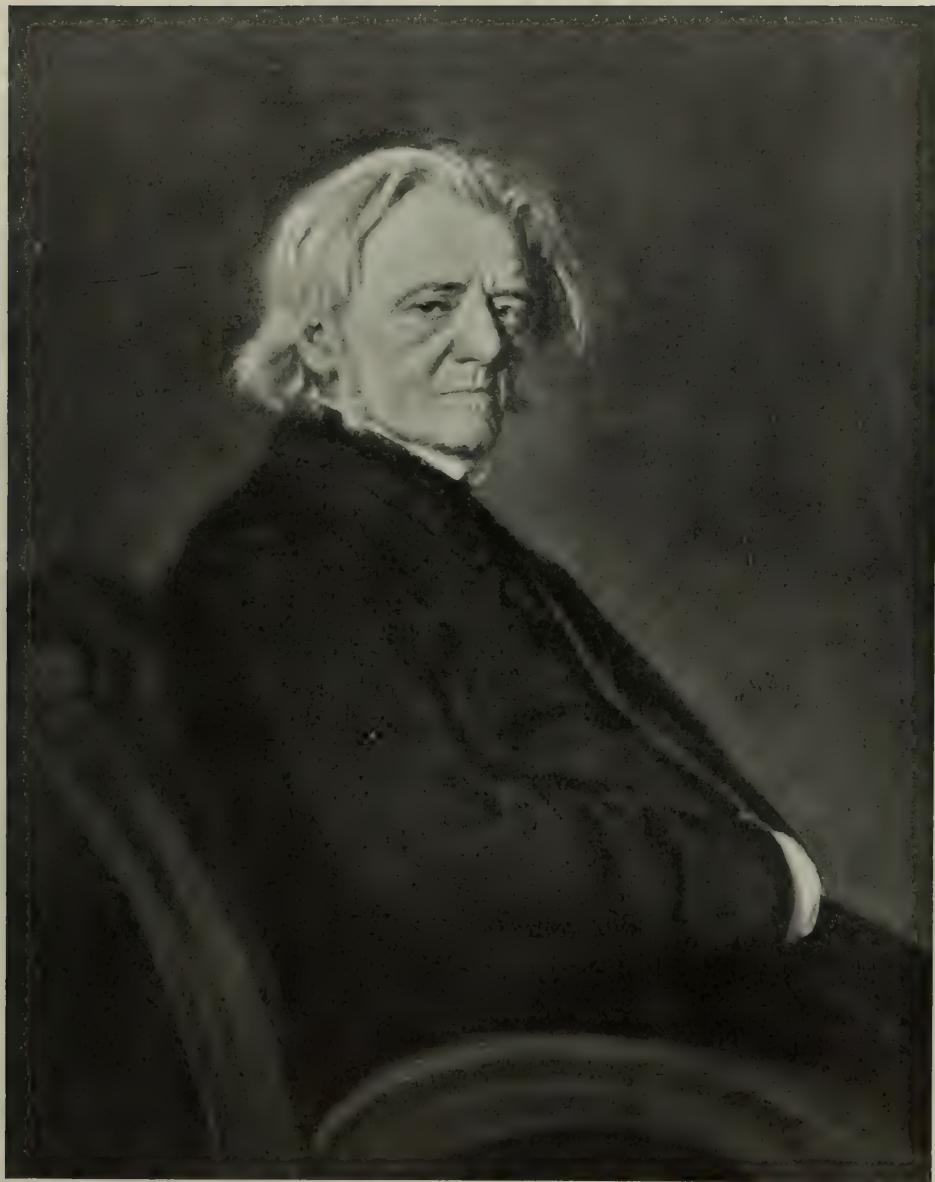
with the members of the "Walze" as yet, and I do not know but what that should not be looked upon as a good sign. On account of the easiness with which it is worked lithography is only too often resorted to by artists who have not a real calling for any printing technique at all. C. Meyer-Basel, well and favourably known as an able etcher, has exhibited several lithographs in colour. But they are mere crayon drawings, tinted *à posteriori*, and the colouring does not really form an intrinsic part of the work. Itschner should, however, be mentioned as a lithographer. His *Glockenbauen*—children playing in the open—is an excellent bit of handling figure subjects decoratively.

The great supports of the etching division among the "Walze" club are Dr. Gampert and Albert Welti. Gampert has been introduced to the readers of THE STUDIO before now, and his forceful, broad "soft ground" landscapes are as fine as ever. Welti is an imaginative artist, but his powers of imagination are literary rather than purely artistic. He is a story-teller

and one of those who deal with longings, wayward creations of the brain, fancies rather than with facts. He makes use of pure line only, and does not abuse it. Yet one feels plainly that his heart goes out to the story he has to tell more than to the care of the manner in which he tells it. Fritz Voellmy, on the other hand, handles his line beautifully, and his work is a pleasure to behold for the mere delight the sane workmanship bestows. The good, even quality of his etchings, viewed from the point of view of style, reminds one of the British work, which is all dependent upon the finest schooling and tradition. C. Felber is a disciple of Gampert, I take it, and one whom the teacher may well be proud of. He has the solid, effective methods of his master, but he is more dramatic. The contrast between light and darkness is heightened to a climax in many of his plates, and nature, in her wildest, most theatrical phases appeals to him most. He is the opposite of such artists as Emil Anner, Helene Dahm, Franz Gelin, Gertrud Escher and their calm, quiet work. They



"OLD WOMAN KNITTING" (ETCHING). BY PROF. JOHN PHILIPP



*(In the Rathaus, Hamburg
See Leipzig Studio Talk)*

PORTRAIT OF DR. GEORG VON
NEUMAYER. FROM THE OIL PAINT-
ING BY PROF. JOHN PHILIPP



"WOODY LANDSCAPE" BY EDMUND STEPPES
(Copyright, Fritz Hoeft, Augsburg)

make use of pure line, "a little wiry and *jejune* at times, but very straightforward and honest. Their austerity and simplicity is, when one takes the trouble to go into it more deeply, very fascinating. It is based upon a desire to eschew tricks and "effects," to win rather than to startle, to build on purity and directness rather than on the wiles and witcheries of latter-day life.

The "Walze" embraces a good deal of talent, of a variegated kind, and it will be interesting to look forward to what it is going to turn out in the future. No one interested in black-and-white art can help wishing it well.

H. W. S.

LEIPZIG.—Prof. John Philipp, of whose work we give two examples, has from the outset of his career as an artist shown a special aptitude for portraiture. When a youth studying in Munich,

he drew a portrait of the Prince Regent, who showed his appreciation by purchasing it. A scholarship enabled him to study at the Academy in Munich, and later on in Paris. He has in recent years painted Rodin's portrait, and among his etched portraits is one of Menzel. His etchings are to be found in various public collections in Germany and Austria. Prof. Philipp was born in 1868.

VIENNA.—There is something very seductive in the landscapes of Edmund Steppes, which met with much success when exhibited at Heller's Art Rooms a short time ago. The artist selects his motives from the low undulating plains, the hills, the trees whose foliage is gently stirred by



"OCULI"

BY P. SZINYEI-MERSE



"ABENDGOLD"

BY EDMUND STEPPES

(Copyright, Fritz Hoeft, Augsburg)

the breeze or by the sighing of the winds. There is a feeling of rest and repose in his pictures, well exemplified in *Abendgold*, a picture full of charm and fancy, where the slender trees seem to touch the blue heavens and mingle with their hues. Above all, there is depth of thought and earnestness in Steppes' composition, a keen sentiment for the decorative, and a feeling for style, expressed with an intimacy and knowledge born of understanding and love. Nature has breathed her secret to him, has revealed to him things beyond the general ken of mankind, and, moreover, has taught him how to reveal her glories to others in the loveliest and most touching of tones. A. S. L.

BUDAPEST.—Szinyei-Merse (born in 1845) belongs to the generation that laboured in the development of our modern art. He studied at Munich in the Sixties under Piloty, in the company of Leibl, who painted a portrait of him. He was one of

those who surrounded Courbet when the latter appeared at the Munich International Exhibition in 1869 and declaimed against false historical composition, while demanding truth and observation of real life. By observation of French art Szinyei was led to abandon the "brown vision;" his colouring became clearer, and his *genre* studies showed close observation of life. Chance made him a studio-neighbour of Böcklin's, whose influence was added to that of Courbet. By strict study of nature, Szinyei reached the *plein-air* problem, which he solved by his *Picnic*, finished in 1873, thus anticipating Manet. The colour effect and the novelty of the composition excited disapprobation;



"TRINKETS"

BY LOUIS MARK

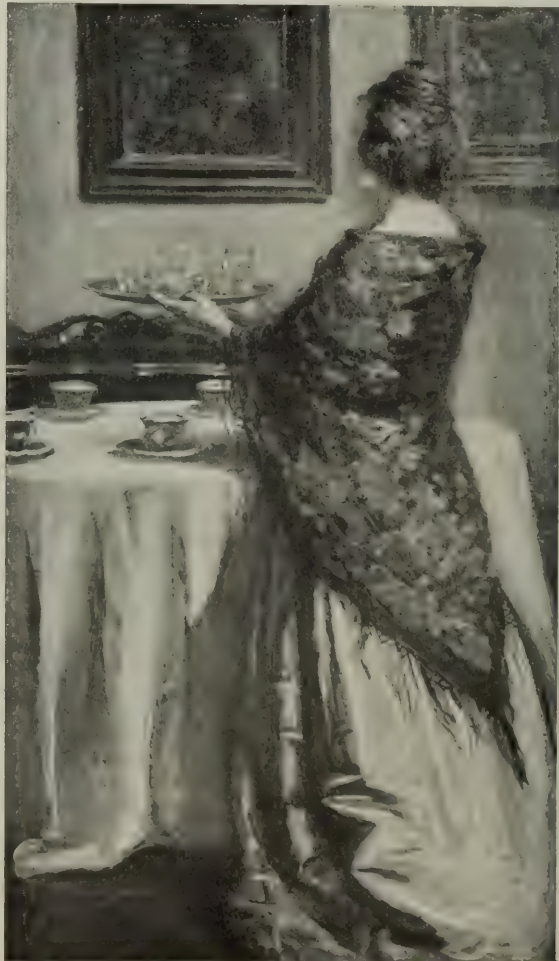
at the Vienna Exhibitions of 1873 and 1884 he went unnoticed, and only began to find appreciation in 1896, when all the young Hungarian artists were disciples of the *plein-air* school; but he found real recognition first at the Munich International Exhibition of 1901. Embittered by neglect, he abandoned his work for a long period, and took to agriculture; only within the last ten or fifteen years has he seriously resumed his work as a painter, especially since his collective exhibition in 1905. The *Oculi* is the work of a hunter who on his many lonely expeditions has not only saturated himself with knowledge of form, but also with deep feeling. Szinyei-Merse is now Director of the Academy of Arts.

B. L.

Among the leaders of modern art in this city, one of the most popular is Lajos Márk; and the reason is not far to seek. Márk painted the portraits of the city's fashionable beauties, and in addition, like László, has put on his canvas subjects of international interest. The public here were fascinated by the elegance of his art, and his luxurious colour-schemes filled them with joy. Márk seems to have made himself the historian of the "exclusive set," that wealthy class whose riches were acquired at the time when Buda Pesth began to expand rapidly. He lived among and painted this little world of plutocrats leading lives of lordly luxury, and it is not to be wondered at that in an atmosphere of this kind, whence little or no sympathy with earnest work was forthcoming, Márk made no effort to give expression to the highest qualities of portrait painting. But if the public idolised him, the art critics gave him the cold shoulder, and his prestige with his fellow-artists suffered in consequence. Owing to this, Márk abstained from sending his works to the exhibitions for quite a number of years.

During his earlier period Márk's work was not confined to por-

traiture. He painted many large canvases, some of which may be described as dithyrambs of sensuousness. They did not represent the breaking out of atavistic impulses, but a peculiar, refined eroticism such as is tolerated by the best society under another name. But these paintings of Márk had no very great success. By-and-by came the change in artistic conceptions; the revolutionary forces of Impressionism, clamouring for light, made a heavy assault on the walls of studios. His subjects savoured too much of "barock" or "Biedermeyer," and his studies at this time testify to an effort to accommodate him-



"BREAKFAST"

BY LOUIS MÁRK



(Copyright: Könyves Kálmán, Budapest)

"INTIMACY," FROM THE OIL
PAINTING BY LOUIS MARK

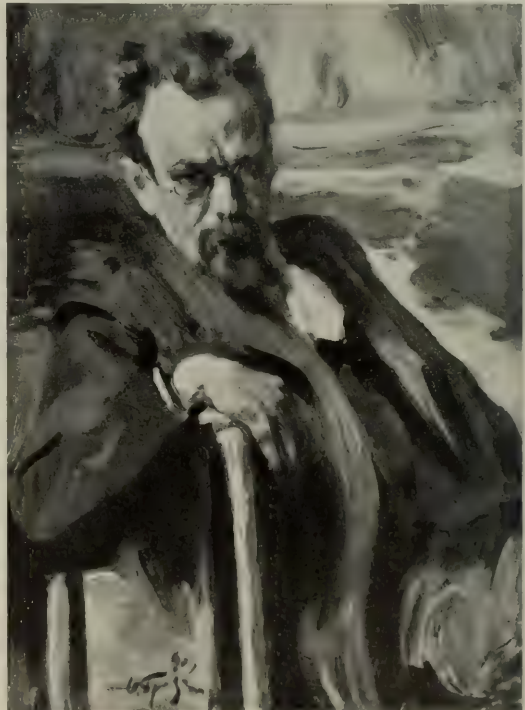
self to the new tendencies. It was a time of earnest thought and experiment. A collective exhibition of his works at the National Salon some two or three years ago showed that during the four years of his abstention from the exhibitions he was patiently working and pondering over the problems of his art; and it showed, too, that in the end Márk's strong individuality asserted itself. Since then he has been making steady and consistent progress.

R. M.

MOSCOW.—The death of Michael Vroubel has robbed Russian art of one of its most brilliant and most original personalities. He was only 54 years of age, but for some years past he had suffered from an incurable complaint which incapacitated him for work. It is proposed to hold a posthumous exhibition of his works this autumn, which will afford an opportunity for making an estimate of his achievements, although one of the most important aspects of his art will not be represented—I mean his monumental paintings, in which the diverse emanations of his genius were perhaps most completely focussed. His *œuvre* comprehends practically every branch of the plastic arts. We have easel pictures of his in various mediums, and large mural paintings with religious as well as secular motives; he was an illustrator and painted theatre decorations; he occupied himself with applied art, and left behind a whole series of sculptural works. And in every one of these directions he achieved much that was beautiful and original, and often great. Joined with a fertile imagination, he possessed an unerring sense of the decoratively effective and an uncommonly fine feeling for colour. In his works are to be found, side by side with purely Russian motives, reminiscences of Classic, Gothic, and Renaissance art, as well as that of the Orient, especially India, but every composition bears unmistakably the impress of a strongly-marked individuality and an entirely subjective *facture*. Vroubel had no disciples in the strict sense of the word, but his art has had a considerable influence on the younger generation of Russian artists. The pre-eminently decorative value of his creations, the romantic strain in his fantasy

—inherited, perhaps, from his Polish ancestors—exercised, in conjunction with his oft-times masterly technique, an invigorating and fruitful influence after a long period during which realistic painting was predominant in Russian art. The ridicule and sarcasm with which Vroubel's works were greeted on their first appearance, gave place by degrees to recognition and frank admiration on the part of all with a genuine love of art. And, in particular, the new romanticists and the decorative painters of the modern Russian school, look up to Michael Vroubel as a master and a pioneer.

Yet a further loss to Russian art has to be recorded this year in the death from heart failure of Sergei Vassilievitch Ivanoff, at the age of forty-six. Unlike Vroubel, however, who had for years ceased his activity as an artist, death overtook Ivanoff when he was at the height of his powers. The deceased artist received his early training at the Ecole des Beaux-Arts in this city, and for the last decade discharged the function of professor in this institution. He belonged to the group of Moscow



PORTRAIT OF S. V. IVAN

BY J. BRAZ



"KONGSSÄTER" THE FOREST RESIDENCE OF THE KING AND QUEEN OF NORWAY
(See *Christiania Studio-Talk* on next page)

KR. BIONG, ARCHITECT

artists forming the "Soyouz," and was in fact one of its most conspicuous members.

Possessed of a genuine gift for pictorial expression, in the display of which he employed the brush almost exclusively, only rarely resorting to graphic media, Ivanoff was before all else a *genre*ist and derived his motives almost entirely from the life of the Russian people, always, whether portraying the present or the past, succeeding in discovering the characteristic note, the traits that are typical. The works belonging to the first half of his career as an artist reflect the *milieu* of the Russian peasant of to-day in all his poverty and misery. Ivanoff here found a new field not yet explored by other Russian artists—the emigrant world with its families of land-tillers driven from their homes through lack of land and forced to wander for hundreds of leagues to distant Siberia and there form themselves into new colonies on a virgin soil. In a series of studies and pictures the artist has portrayed these emigrant figures in the midst of the treeless steppe with the glare of the sun full upon them, and apart from the shrewd characterization which these pictures reveal, their *plein-air* qualities have given them an enduring place in the history of Russian

impressionism. Nor, in spite of his undeniable predilection for social motives, does the artist at any time sink to the mere chronicler; light, colour and form are with him never simply a background for a touching anecdote. In later years some dramatic episodes in connection with labour troubles engaged him, but in general he turned more and more to historic *genre*. The picturesque architecture and the gay costumes of Russia furnished the painter with a fund of material that was naturally more congenial to his temperament. Yet Ivanoff never confined himself to a merely external reconstruction of the past seen through the rose-coloured spectacles of the "good old times." On the contrary, a sarcastic light is often shed upon the Russian nature, the Russian "soul," and the barbaric elements in it are pointedly emphasized.

Readers of this magazine may recall some paintings by Ivanoff which have, in recent years, been reproduced in its pages—such as *A Sixteenth Century Russian Military Expedition* (vol. xxxi., p. 217); *Maslianitsa* (xxxv., 116), and *The Arrival of the Boyar* (xlvi., 327). These works tell the spectator more of old Russia than many pages of descriptive narrative. The portrait of Ivanoff, reproduced opposite, was painted by his colleague,



STAIRCASE AND HALL OF "KONGSSÄTER"
KR. BIONG, ARCHITECT

J. Braz, in 1903, and is an eloquent rendering of the deceased painter's thoughtful head, with its habitually austere expression. P. E.

CHRISTIANIA.—When the Norwegian nation desired to give their loyalty to their new King and Queen a tangible shape, a forest home for their Majesties in the ancient Norwegian style was fitly and happily chosen, and the idea has now been consummated in the ablest and most satisfactory manner. The oldest and most striking examples of the national timber architecture of Norway are found amongst the famous "stave" churches; for domestic purposes it has undergone various modifications during the ages, still, however, retaining its own quaintly picturesque aspect. In his design for the royal villa, M. Kr. Biong, the successful architect amongst a large number of competing colleagues, has somewhat tempered the severity of the old Northern block-house, although its more essential characteristics will be found both within and without. Timber is a much better material for houses than most people will give it credit for, only it has to be used with due understanding. "Kongssäter" will rank very high amongst the world's timbered residences.

There is a restful harmony over the different interiors, as may be divined from the illustrations here given. The ceilings and the walls are kept in deep, warm tones, with a view to their being principally used during the winter, when the glorious environs are still more glorious than during the summer, and when both the King and Queen and Prince Olav enjoy to the full the delights and invigorating sports of a Northern winter. Within, the wood has been treated with a stain which everywhere allows the structure of the timber to assert itself, and the walls will, to a great extent, be covered with woven hangings, the *motifs* of which are derived from old Norse sagas and fairy tales, and which the flickering fire from the "peise" (the open fire-place) will endow with additional fantastic weirdness. The style of "Kongssäter," in spite of its simplicity, allows of ample scope for artistic imagination in decorative details, and in this respect, too, the problem has been solved with well-balanced ingenuity—in posts, ceilings, and mouldings—both as regards carving and colour. Hammered copper has also been used with admirable effect in several places. A plan of the house was published in *THE STUDIO*, with a perspective view, at the time of the competition (see Vol. xlii, p. 74). G. B.



MAIN ENTRANCE OF "KONGSSÄTER"
KR. BIONG, ARCHITECT



TWO INTERIORS OF "KONOSSATER," THE FOREST HOME OF THE KING AND QUEEN OF NORWAY; (ABOVE) THE QUEEN'S SALON; (BELOW) THE "PEISESTUE." KR. BIONG, ARCHITECT



"THE UNDERCLIFF, ISLE OF WIGHT"
BY FREDERICK BALLARD WILLIAMS



"SUMMER"

BY FREDERICK BALLARD WILLIAMS

NEW YORK.—In one of the smaller galleries in New York, last season, an exhibition of paintings was held concerning which there was more than the usual divergence of opinion. To some persons these paintings harked only of tradition, while to others they opened new vistas. They were the work of Frederick Ballard Williams, an American painter born in 1871 and educated almost exclusively in the United States.

Mr. Williams received his first instruction in art at the Cooper Union in New York, where he attended the night classes. Then, for a time, he studied under John Ward Stimson, and finally he was enrolled at the National Academy of Design as a student. Of recent years he has made several trips abroad, visiting the great galleries and sketching in the open, but that is all, and though the quality of his work shows steady advancement his style has varied little. This fact is notable, inasmuch as Mr. Williams's landscapes and figure paintings are distinctly reminiscent of the old school. There is no doubt that he has been consciously influenced by the works of Turner, Richard Wilson and Constable, as well as by those of some of the French painters,

but his pictures are modern in feeling and give evidence, not of blind following, but of independent conviction.

Mr. Williams believes that beauty is one of the fundamentals of art, and that art should be given precedence over nature, and it is just here that his view-point differs from that of many of his fellow painters. In America, more than elsewhere, the value of beauty has been discounted—strength, vigour, truth, being first demanded by those who have dealt with, and are still to an extent dealing with, stubborn facts—men and women who have passed from the extreme of wresting a living from nature to that of possessing without effort great wealth. This condition, therefore, is not strange, nor to be interpreted as a token of temperamental paucity. The trouble has been that few have realised that the truest truth is that which arrives nearest to perfection. This, and this only, will give permanence to art.

Mr. Williams's paintings have decorative quality: they appeal to the eye and the æsthetic sense, they possess rhythm of line, harmony of colour, structural strength. As a rule they are "arrangements" conceived first in colour and painted in the studio

Art School Notes

after exhaustive study. But this is not to say that they lack veracity, for the fact is that Mr. Williams's landscapes create upon the mind of the observer the same impression as would the same aspect in nature. They convey accurately not only what the painter has seen, but felt—light, colour, form and emotion. His brushwork is free, his productions in effect spontaneous. Into many of his pictures figures of women are introduced, indicative of the relation of nature to humanity; but they have, it would seem, no other mission than to decorate the earth, and this they do, lending a touch of vital interest and suggesting the effulgent joyousness of life itself.

That this painter is not without honour in his own country is testified by the fact that his pictures are included in the permanent collections of many of the leading museums, and have been purchased by several of the more astute American collectors.

L. M.

ART SCHOOL NOTES.

LONDON.—Mr. George Clausen, R.A., in his interesting criticism of the work by members of the St. Martin's Sketch Club, did not confine his remarks entirely to the drawings and paintings arranged on the walls of the life-room of the school in Castle Street. Occasionally, to illustrate or enforce a point, he referred to pictures in current exhibitions or explained how in practice this or that contemporary painter dealt with some technical problem. Prizes were offered by the club for the best groups of sketches irrespective of subjects, and after a careful examination Mr. Clausen gave first prizes (equal) to Mr. William P. Robins and Mr. F. A. Bishop, and second prizes (equal) to Mr. C. H. Lomax and Mr. A. G. Petherbridge.

In his comments on the prize works Mr. Clausen praised the dramatic insight shown by Mr. Bishop in the arrangement of his figure compositions, and the harmony of composition and feeling for design of the landscapes of Mr. Robins. He felt that Mr. Petherbridge's landscape was occasionally too literal, but nevertheless praised highly some of the sketches by this student. The accomplishment of the clever and varied studies of Mr. Lomax was duly appreciated, but the critic thought that with all their ability they somehow seemed to lack direct connection with nature. "I have no imagination," declared Mr. Clausen, "and I can't

feel very strongly about a thing unless I have seen it in nature or feel that I might have seen it."

Mr. Clausen then passed to a general review of the exhibition, which was followed with intense interest by an audience that included most of the authors of the sketches. Pointing to a hard and tight but obviously sincere, study of a barn and trees, he said that the student by whom it was painted had given a dogged and uncompromising rendering of his subject, and that was a good way to work. Most of the pictures in our exhibitions are full of clever evasions, said Mr. Clausen, who singled out among the exceptions the paintings of Mr. William Strang. Some people found fault with them on the ground of ugliness, but there is no evasion in them. The artist has put down all just as he sees it, and work done in that spirit will go much farther than work in which attempts are made to make things pleasing. Criticising another oil landscape in which the patches of sky had been painted in among the masses of the foliage of the trees, Mr. Clausen said that such painters as Mr. Mark Fisher and Mr. Aumonier got the sky covered in first and then began at the bottom of a tree and drew it from the base right up. Each branch should in a similar fashion be begun and drawn out from the stem. Students should not make sketches of landscape with a view to copying them literally when painting a picture indoors. The real use of a sketch was to remind the artist of some incident or effect—to recall it to his memory. In this connection Mr. Clausen mentioned that Mr. Hughes-Stanton never works directly on his picture on the spot, but makes innumerable sketches, and then when he feels that he has learnt his subject proceeds to paint it.

Mr. Clausen noted the presence on the walls of certain studies that reminded him of the newest school of French Impressionism—a school that he confessed he did not understand. He had been shewn a picture by one of this school of a tree with cobalt trunk and branches and all the leaves like commas of different colours. He asked why it was painted thus, and the artist told him that his aim had been not to render the tree but its spirit! In concluding his criticisms, Mr. Clausen impressed upon the students that the only reason for painting is that the artist feels that there is something beautiful that he wants to express. Unless that is felt there is no need for anyone to add to the thousands of pictures already existing.

W. T. W.

Reviews and Notices

REVIEWS AND NOTICES.

A History of Japanese Colour Prints. By W. VON SEIDLITZ. (London: W. Heinemann.) Price 25s. net.—Collectors and lovers of Japanese colour prints have no cause to lament the want of information respecting the great masters of the art and the peculiarities of their work. Anderson, Fenollosa, De Goncourt, Bing, Strange, and others, have each contributed something to our knowledge of this fascinating phase of Japanese art. The author of this new work has naturally had the advantage of the experience of his predecessors in the field, and an access to many extensive and choice collections not enjoyed by other writers. The result is a comprehensive work dealing with all the varied phases of the art from the earliest to modern times. The book is illustrated with many pictures, some of which are in colours.

Great Painters of the Nineteenth Century. By LÉONCE BÉNÉDITE. (London: Sir Isaac Pitman & Sons.) 10s. 6d. net.—The colour reproductions which form thirteen out of the 400 odd illustrations to this work are extremely unsatisfactory on the whole, and are calculated to bring discredit upon colour-printing, which is capable of giving infinitely better results than those here shown. The black and white reproductions also are not in all cases so good as they might be, but they do not call for so strong a protest as the colour work. However, the outline given by M. Bénédite of the development of art in the Nineteenth Century is clear enough, the matter being written in a biographical and narrative vein, avoiding criticism. The only fault to be found with the work in this respect is that the space given to the various national schools has been very unequally apportioned. The French school occupies more than half the book, the rest being divided between nearly a dozen other nationalities. Recent developments in England come in for scant recognition; Mr. Charles Shannon's work of 1909 is referred to, certainly, but there is no mention of Mr. Wilson Steer, or Mr. W. Rothenstein, to take two painters only, who contemporaneously with Mr. Shannon have each given a definite turn to the character of present day English painting.

British Costume during Nineteen Centuries (Civil and Ecclesiastical). By Mrs. CHAS. H. ASHDOWN. (London: T. C. & E. C. Jack.) 12s. 6d. net.—One of the effects of the recent revival of pageantry has been that of stimulating interest in the costumes worn by past generations, and the literature of the subject, already pretty

extensive, has grown considerably in consequence. Dissatisfaction with much of the existing literature led the author of this new work to undertake a methodical research among the records in the manuscript department of the British Museum, in order to gather precise information regarding the styles in vogue at definite periods. The outcome of this research is the substantial volume before us, in which, by means of several hundred illustrations, the wearing apparel worn by both sexes at successive periods, from the earliest days down to Georgian times, is exhibited in orderly array.

Traditional Methods of Pattern Designing. By ARCHIBALD H. CHRISTIE. (Oxford: The Clarendon Press.) 6s. net.—In this copiously illustrated handbook, intended as an introduction to the study of decorative art, the author has selected a large number of the more common designs, grouping together those which show a more or less close kinship to one another, in order to point out the development of the most important decorative ideas. Thus, after the preliminary chapters on "The Origin of Decoration," "Typical forms of Ornament," and "Classification of Patterns," he deals successively with those designs which embody floral elements, geometrical designs, designs formed of animal *motifs*, band designs, borders and crestings, superposed patterns, counter-changing elements. The treatise is one of considerable importance as bearing on the evolution of decorative art, and in this connection the opening chapter contains some observations of much value.

Messrs. Henry Young & Sons, of Liverpool, are publishing an illustrated and descriptive catalogue of the engraved work of the late Sir Francis Seymour Haden, P.R.E., upon which Dr. Harrington has been engaged for some time past. The volume is illustrated with 250 plates, representing practically the whole of the artist's etched work, and only a very limited edition is being issued.

Mr. Carl W. Hiersemann, of Leipzig, announces the forthcoming publication of an illustrated periodical for the study of the arts and industries, civilisation and ethnology of Eastern countries, under the title of *Orientalisches Archiv*, the object of which will be to give authoritative information about the Near and the Far East, the regions of Mohammedan civilisation in Asia, Africa and Europe, the East Indies, and the spheres of Chinese and Japanese influence, and to promote the knowledge of Eastern thought. Dr. Hugo Grothe, of the Munich Oriental Society, has been entrusted with the editorship of the review.

The Lay Figure

THE LAY FIGURE: ON FINISHING A PICTURE.

"I HAVE just been looking at a set of sketches which a young friend of mine has brought back from the country," said the Plain Man, "and I feel a little bewildered. He says they really represent the places he has seen, but to me they are meaningless daubs."

"As I have not seen your friend's sketches," laughed the Art Critic, "I would not presume to offer any opinion on them. But it is possible, is it not, that they are meaningless only to you? Other people may be able to understand them."

"You mean that I am not educated up to the proper high art pitch," answered the Plain Man. "Perhaps not; but I do not go about the world with my eyes shut, and I do know what things look like. I prefer a picture which reminds me of something I have seen."

"And you have never seen anything like these sketches," broke in the man with the Red Tie. "Well, that does not prove that they are not all right. I daresay that your friend does not look at nature in the same way that you do."

"But surely there is only one way of looking at nature," argued the Plain Man; "and surely it is the duty of an artist to paint what he sees. His work cannot be like nature if he does not."

"Certainly an artist should paint what he sees," replied the Critic, "but it is by no means his duty to paint what *you* see. So far from there being only one way of looking at nature I should say that every really observant person sees her differently."

"Yes, and every observant artist paints her differently," added the Man with the Red Tie. "It is the essence of art that it should allow scope for individuality both of vision and expression."

"I may be a very dull person," sighed the Plain Man, "but still I do want a picture to be intelligible. These sketches are simply daubs and blots, splashes of colour without any shape in them. Of course, being sketches, I did not expect them to be finished, but my friend seemed to be surprised when I said I did not know what they were supposed to represent."

"If they had been finished, as you call it, do you think you would have understood them any better?" enquired the Man with the Red Tie.

"Why, of course!" cried the Plain Man. "A finished picture has all kinds of details in it which help to tell its story and to explain what it is about. You can see what they are meant to be, and you

have not to strain your eyes to discover whether a splotch of colour is intended for a cow in the foreground or a house in the distance."

"Did your friend consider that his paintings were finished, or did he tell you that they were only notes?" asked the Critic.

"Oh, dear me, yes; he thought they were finished," replied the Plain Man. "He declared that they represented fully the impression made upon him by his subject in each case, and he was not a little hurt because I asked him what they would look like when he had really worked them out."

"You seem to have been making yourself unpopular," chuckled the Man with the Red Tie. "I call it very indiscreet of you to ask such questions when you did not know whether your friend was showing you sketches or finished pictures."

"But how can a picture be finished when there is no detail in it at all?" demanded the Plain Man. "My idea of finish is completeness, the putting in of the things which are there in nature. I do not want suggestions that only an artist can understand; I want reality, and facts plainly stated. I do not want all the details left out."

"Then you want a great deal more than you are entitled to expect," said the Critic. "By all means let us insist that there should be put into a picture the things that are in nature—that is vitally important. But for Heaven's sake do not ask that all the things in nature should be crowded into one small canvas, and do not suggest that finish comes from profligacy of detail. Nature is so complex, so infinite, so full of detail, that art cannot realise a tenth part of her. All it can do is to record faithfully and sincerely one or other of her endless phases. The phase the artist chooses may be one which demands detail, or it may be one which can only be expressed by the broadest of generalisations; but both records have an equal right to be accepted as finished pictures. It is not the quantity of detail but the rightness of the general effect that constitutes finish in a work of art. Your friend's sketches, unintelligible as they are to you, may be exquisitely finished if he has achieved in them this rightness."

"And how am I to know whether he is right?" asked the Plain Man.

"If you cannot judge for yourself, you will have to take his word for it, I am afraid," laughed the Man with the Red Tie.

THE LAY FIGURE.

Frederic Crowninshield

FREDERIC CROWNINSHIELD, A MANY-SIDED ARTIST BY FLORENCE N. LEVY

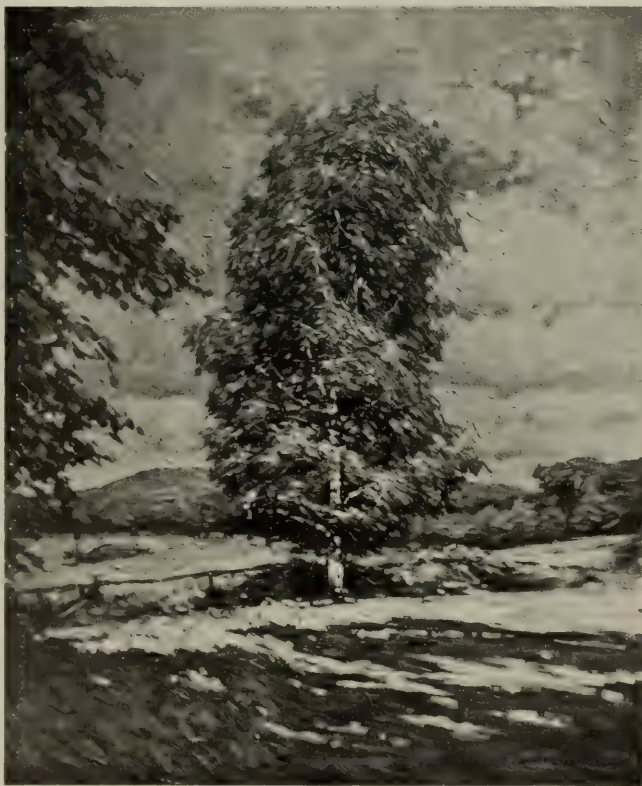
FREDERIC CROWNINSHIELD, painter, poet, craftsman, illustrator, teacher, lecturer, after-dinner speaker, organizer, holds a unique place in the art world of the United States. To the artists of New York his is a name to conjure with, but to the public he is almost unknown. Yet many hundreds of people daily stream past his decorations in the cafés of the Waldorf, the Hotel Manhattan and the Simpson-Crawford Company Store, unconsciously imbibing their beauty.

Born in Boston, November 27, 1845, Frederic Crowninshield is of old New England stock, his ancestors having long lived in Salem, Mass. His grandfather was a merchant and active in the War of 1812; he was secretary of the navy under Madison and Monroe and later was a member of Congress. His father, Edward A. Crowninshield, was artistic and romantic in his tastes, his hobby being the collecting of choice books. It is from his father, therefore, that he has inherited his artistic qualities, while from his mother, née Caroline M. Welch, come his executive ability and sound common sense—a rare combination.

Mr. Crowninshield was educated at Harvard, whence he was graduated in 1866, and that summer he made his first visit to Italy. The following year he married Miss Helen Fairbanks, of Boston, and soon afterward they went to Europe. In London he spent a month with Thomas L. C. Rowbotham (1823-1875), noted for his landscapes in water colors, and from this daily companionship gained a freedom in the handling of that delicate medium which has influenced all his work.

From 1867 to 1878 Mr.

Crowninshield's home was in Italy and there, under the spell of the old masters and the miles of frescoed walls, his decorative talent was developed and he found his true expression. In Rome he studied with Jean Achille Bénouville (1815-1891), a Frenchman who had gained the Prix de Rome in 1845 and who spent the greater part of his life in the Italian capital. For three years Mr. Crowninshield lived in Siena, where he learned the technical secrets of "buon fresco," almost a lost art and one which unfortunately is not practised in this country. To this first Italian period belong many of his delightful water colors—broad stretches of the Roman Campagna, soft greens of the Frascati woods and quaint bits of Italian gardens—all painted with great freedom and simplicity, yet full of vibrating color. This he produces by the breaking up of the tones, for, as he says, "nothing is less interesting than a flat tone."



BIRCH TREE
STOCKBRIDGE, MASS.

BY FREDERIC
CROWNINSHIELD

Frederic Crowninshield



DETAIL OF EMMANUEL
CHURCH WINDOW, BOSTON

BY FREDERIC
CROWNINSHIELD

Paris was frequently visited for longer or shorter periods during these years and in the winter of 1872-73 he studied under Cabanel at the Ecoles des Beaux-Arts and worked with Couture in his studio at Villiers-le-Bel, near Paris.

Shortly after his return to America in the summer of 1878 Mr. Crowninshield was appointed instructor of drawing, painting and decorative art in the school connected with the Boston Museum of Fine Arts. This position he held until 1885, and during part of the time he also lectured on artistic anatomy. Among his pupils were many men now

prominent in the art world, such as Robert Reid, Edmund C. Tarbell, Frank Benson, Edward C. Potter, Ralph Clarkson and Joseph Lindon Smith.

Mr. Crowninshield was gradually drawn into decorative work and in 1886 he moved to New York, where many homes bear testimony to his skill and good taste. In his portfolios there are quantities of studies for his work—flowers, leaves, draperies, as well as the human figure—a veritable mine for the student. Samuel Isham, in his "History of American Painting," speaks of Frederic Crowninshield, D. Maitland Armstrong and Elmer E. Garnsey as having "devoted the best of their talent to the more modest but not less important or difficult work of harmonizing the coloring, planning the arrangement and designing of borders, arabesques and all the infinite subsidiary details."

At his New York studio and work shop in Eighteenth Street, between Fifth and Sixth avenues, now destroyed to make room for a large office building, Mr. Crowninshield executed, between the years 1888-1905, a memorable series of stained glass windows. Among the most important are *Hector and*



ARNOLD WINDOW
EMMANUEL CHURCH, 1890

BY FREDERIC
CROWNINSHIELD



"CHASE" CARTOON FOR DECORATION
IN THE WALDORF-ASTORIA

BY FREDERIC
CROWNINSHIELD

Andromache, presented to Memorial Hall at Harvard by the class of 1863; the Arnold window for the Emmanuel Church in Boston, the subject of which is taken from "Pilgrim's Progress"; the Goodridge window in the Church of the Ascension, New York; two windows for the First Church in Providence, R. I., the subjects being *The Prodigal Son* and *Christ and the Little Child*, and six little windows, illustrating Spenser's "Faerie Queene," in the Sigma Phi fraternity house at Williams College, where the charm is entirely dependent on the beauty of the lead lines. In the designing and making of stained glass Mr. Crowninshield found the pleasure which he has so well expressed in his sonnet, "For Arts and Crafts," wherein he says:

When we can sacrifice
Our time and thought upon the humblest things—
Those useful things that make life's everyday
Almost a pastime (not some thing unique
Of value which conspicuously brings
A solitary joy), then we may say
We love our Art as did the Phidian Greek.

To this same period belong the most important of his mural paintings. The three panels in the ceiling of the dining room of the Hotel Waldorf at the corner of Fifth Avenue and Thirty-third Street, New York, are well drawn and delicately colored. These were followed by the frieze in the Manhattan Hotel café, depicting an Italian landscape with figures. An entire wall of the café at the Simpson-Crawford Company's store is decorated with a graceful composition of classical figures in a landscape setting which gives dignity to the room. At present he is engaged on a decoration for the Law Library of the new Municipal Building in Cleveland, Ohio.

As chairman of the Lazarus Scholarship Fund for mural painting, which every three years holds an examination and sends the winner to Europe for three years of study, he has come in touch and greatly helped

many ambitious young men. During the past few years Mr. Crowninshield has developed another side of his talent—landscape painting. His inspiration comes from the Berkshires, where his country home commands a wide view of rolling hills. In these landscapes there is a freshness and purity of vision, a simplicity and sureness of execution, which places them among the most vital work of to-day and permits of their being shown side by side with the work of the younger men. He uses pure color laid on in simple touches, to try and keep up to the pitch of nature. He loves the blue of the pine and fir and is wonderfully sensitive to the beauty of the "tree tops, thrusting high their darksome domes and pinnacles, that to heaven aspire."

Much of Mr. Crowninshield's time during the winter is devoted to guiding the activities of the art societies in New York. He has been the president of the Fine Arts Federation of New York since 1900

Frederic Crowninshield



PLUM TREES, EARLY MAY
STOCKBRIDGE, MASS.

BY FREDERIC
CROWNINSHIELD

and is a member of the advisory committee of the National Gallery of Art at Washington, D. C. For some years he was the acting president of the National Society of Mural Painters and several times was vice-president of the Architectural League of New York. He is an associate of the National Academy of Design, an honorary member of the Copley Society, of Boston, and a corresponding member of the American Institute of Architects. The Century Club is his social headquarters, and he is much in demand as an after-dinner speaker, no gathering of artists and art lovers seeming quite complete without his sympathetic and encouraging presence. And, withal, he is a very modest and retiring man, never putting himself forward, but ever ready to help the serious worker and freely giving time and energy for "the good of the cause."

In his present New York studio, built over the entire roof of his home, he divides his time between painting with colors and painting with words. Several volumes of his poems have been published: "Tales in Meter and Other Poems," "Pictoris Carmina" and "A Painter's Moods." This last is illustrated with reproductions of some of his drawings, thus happily blending the two arts.

His book on "Mural Painting," published in 1886, is a standard work on the subject, but it has long been out of print. The chapters, originally printed as "papers" in the *American Architect*, treat of the following subjects: "Encaustic and Tempera of the Ancients," "The Wall," "Modern Encaustic," "Fresco," "Oil Painting," "Water," "Glass," "The Education and Qualifications of the

Mural Painter." In the preface he refers to the "vast scope for mural decoration now offered by an extraordinary building activity . . . and the very misty ideas that are entertained of its (mural painting's) techniques by architect, client and would-be practitioner." His prophecy has been fulfilled and to-day the demand for mural decorations is still on the increase. He closes the preface by saying: "I dedicate this little work most affectionately to my pupils. Should any of them, through its means, be induced to practise monumental painting,

the noblest form of all pictorial expression, I shall deem myself well content."

Twenty-two years after this dedication Frederic Crowninshield was appointed director of the American Academy at Rome, a post which he still occupies. The Academy was incorporated by Congress in 1905 "for the purpose of maintaining an institution to promote the study and practice of the fine arts, and to aid and stimulate the education and training of architects, painters, sculptors and other artists, by enabling such citizens of the United States as shall be selected by competition . . . to develop their powers and complete their training under the most favorable conditions of direction and surroundings." The Academy has an endowment fund of nearly one million dollars and owns the Villa Mirafiori in Rome, where each year one painter, one sculptor and one architect may join the colony for a term of three years' study in Europe. What could be more fitting than that the winners of the Lazarus Scholarship for Mural Painting, the Rinehart Scholarship for Sculpture and the Academy's own prize winners should be guided in their studies by a man who is so consistent in his many sidedness, and, whether he paints a mural decoration, designs a stained glass window or writes a sonnet, is never outside the realm of art.

F. N. L.

THE third exhibition at the Corcoran Gallery, Washington, D. C., of contemporary American oil paintings will be opened on December 13, closing January 22. The last day for receiving exhibits will be November 24, for entry cards, November 8.



PORTRAIT

BY LOUISE LYONS HEUSTIS



PORTRAIT OF
GIBBS MANSFIELD

BY LOUISE L. HEUSTIS

L OUISE LYONS HEUSTIS—A NOTE

SOME examples are shown herewith of the interesting work of Louise Lyons Heustis, whose portraits attract attention in current exhibitions. That she can handle color effectively has been shown in a number of portraits of men in hunting costume, of which one, reproduced herewith, suggests the touch of spontaneity in her delight in vivid hues. On the other hand, such a portrait as that of Gibbs Mansfield shows how the artist can acquit herself in a vigorous use of blacks.

Miss Heustis studied in Paris with Robert Fleury at Julian's and under Charles Lasar and MacMonnies. Following her Paris training came a year's work in Italy and considerable study in the National Gallery at London, after which Miss Heustis came to New York and at the Art Students' League worked under William M. Chase. In Paris she gave particular promise in composition and in the Chase class later took prizes in portraiture. Like so many other painters of the day, she advanced her technique after laying her academic foundation by

practical work in illustration. She is a contributor to the regular exhibitions of the National Academy of New York, the Pennsylvania Academy of Philadelphia and the Art Institute of Chicago, etc. She is a native of Mobile, Ala.

THE death of William Maris, of Holland, removes the youngest of the three brothers. He was born in 1844 at The Hague. With his elder brother James and the less-known Matthew he was the subject of one of the recent extra numbers of this magazine. Unlike his brothers, says Croal Thomson in this publication, William had no training at an academy and he trusted greatly to his intuitive love for his native Netherlands and studied solely through its charms. In summer he spent all his time in working out of doors in the fields and in winter in sheds and stables studying cattle. He took pride in pointing out that while his two brothers studied first in Antwerp and afterwards in Paris he was his own master, after his first brief lessons from his brothers.

A considerable number of Maris pictures are now owned in United States and Canada.



PORTRAIT
BY LOUISE LYONS HEUSTIS



MOTHER AND CHILD
BY LOUISE L. HEUSTIS

Stenciling with Acid

WINSLOW HOMER'S death closes the productive career of one of the most forthright painters of the day. His best work is a rugged transcript of outdoor themes, and he is best known for his studies in oils of the Atlantic, particularly along the coast of Maine. Such a work as the *Foxhunt*, reproduced on the contents page of this issue, and included in the recent Berlin exhibition, shows how much he could care for design. His work was reviewed in an article by Miss Mechlin in this magazine not long ago, among the illustrations of which will be found reproductions of his interesting handling of water color. A writer in the *Sun*, New York, has already suggested the value and appropriateness of a Winslow Homer exhibition. It is to be hoped the hint will be acted upon. The exhibition should be seen, if that can be arranged, in as many of the larger centers as possible.

STENCILING WITH ACID TO EXTRACT THE COLOR. BY MABEL TUKE PRIESTMAN.

THERE are many materials which could be vastly improved by the application of a stencil design in white, cream or pearly tones. It cannot be done with paint or dye, as paint is too heavy to produce the desired effect and white cannot be obtained in satisfactory dyes. Knowing that the ground color could be extracted by means of an acid, I was determined to find out how it could be done by means of a stencil.

A chemist and a dyer made experiments for me which at first were not entirely satisfactory, as they claimed they must know what the material was dyed with before they could mix the right acids. They made a mixture which was perfectly satisfactory on certain shades of green; but after having been stenciled the white design became tinged with pink or lavender after having been done a few weeks, so that this acid was not by any means perfect and had the disadvantage of only being usable on green fabrics.

The next experiment was quite successful, and the acid acted perfectly on any colored ground, although a great variety of shades of white resulted, according to the color or quality of the material on which it was used.

On a tobacco-brown linen the design came out snow white, while on an old-gold Shikii silk the white had a pale-gold tinge. Unbleached muslin dyed pale brown came out with the design of rich cream, while green jute having a yellow thread

one way and a green the other showed the design in a palish shade of green. On dark-green linen the design came out pearl white. This shade is obtained on almost all the various colors of denim by the application of the acid.

The acid can be applied by means of a stencil. The ordinary oiled stencil paper is the best. The acid for stenciling can be obtained from the National Society of Craftsmen at 119 East Nineteenth Street, New York City. It is about the consistency of custard. Pour a little into a saucer and apply it with a stiff hog's hair brush which has been shortened about a quarter of an inch by cutting. The process is almost the same as stenciling with paint, only it is better not to rub it into the material, but to go over it rapidly. Wherever the brush alights the color is extracted, although, when it is being stenciled, some of it appears dark and some light, and the worker is apt to think the acid is not taking hold of the material. This, however, is not the case, and if it is gone over too much a blurred edge will be the result.

Somewhat of a drawback is the fact that it must be rinsed out of the material as soon as it is dry, which necessitates only using such materials as are not injured by being wet. If left on the material it will rot it, although this is not so in regard to all materials. I experimented on Craftsman's canvas and found that the material was not injured by the acid being left on, but the back of the design had a burnt appearance, which would not have resulted if the acid had been at once removed; so that it is necessary to decide, when stenciling Craftsman's canvas, which is the greater evil—to remove the dressing in the canvas by wetting it or by having the burnt effect on the back of the design by not removing the acid. By leaving on the acid the ornamented part is not nearly as white. On a yellow-green shade of Craftsman's canvas the design appears almost copper when the acid has been on for some time.

To me there is something very charming about these subtle shadings of extract color, and there is no end to the development of what can be done by craftsmen who are willing to experiment. There is no reason why this acid should not be used for wood block printing, and no doubt those clever in this charming craft will be able to make some interesting experiments in this direction.

One thing to be remembered is that, after using the stencil, it must be carefully cleansed. If placed on a drawing-board and gone over with a nail brush the acid is removed and the stencil preserved.

M. T. P.

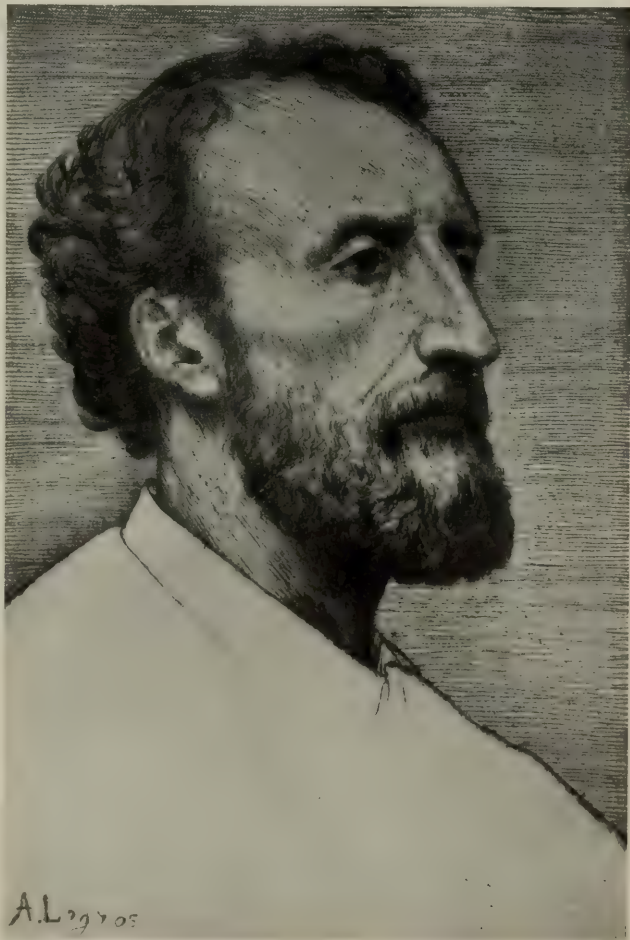
The Important Autumn Art Books

THE IMPORTANT AUTUMN ART BOOKS

IT WOULD be difficult to find any one better qualified to write a "Specialist's Story About Fine Prints," as the subtitle has it, than Mr. Frederick Keppel, whose "Golden Age of Engraving" (The Baker & Taylor Company) is just coming from the press. Next to farming, which the author avows as his first choice among careers, he cared most for books, so that, when a disaster in a Canadian haying field closed his preferred vocation for him, he drifted into the bookselling business in New York City. Distinguished men frequently come from the farm to the center, but it is sufficiently unusual for them to be pitchforked into their life work accidentally and against their choice to invest with a special interest the author's "chiefly personal" introductory chapter, in itself a thing no reader will be inclined to skip. The glimpses of printsellers here and in London are of the quaintest sort, touched off in delightful narrative. The picture of Mrs. Noseda, that downright and upright, aggressive and positive worthy; of Mr. Benoni White, of Brownlow Street, the printseller who was far too fond of his treasures to think of parting with them, and actually locked the front door of his shop to keep out buyers; the incident of the fourteenth volume of Bartsch, which Mr. Keppel picked out one wakeful night as fitted to put him to sleep and which, on the contrary, he spent the night in reading through and to such good purpose, too, that he was able to recognize a Marcantonio Raimondi from the top of an omnibus next day in a six-penny printshop window—such matter is beguiling.

It is to be confessed that there is a note of larking here and there and even a chapter of verse.

Mr. Keppel has done the arts of engraving service on many occasions, in addresses at the universities and museums and before such societies as the Grolier Club, and also in articles contributed to various magazines and in catalogues to special exhibitions. In bringing together a number of such papers a certain amount of repetition is so inevitable that an attempt to avoid it is hardly worth while. In this book no one will quarrel with an apt remark for reappearing once or twice or think any the



From "Golden Age of Engraving." Copyright, 1910, by Baker & Taylor Company

PORTRAIT OF THE
SCULPTOR DALOU

DRY POINT BY
ALPHONSE LEGROS

The Important Autumn Art Books

worse of a just thought for having it driven in. The result, too, is a book which, graciously lacking all the arts of a primer, will yet stir particularly the interest of those who come to the subject fresh. The reading of it is as an hour or so of conversation, full of the contagion of a delectable hobby. And the great number of the illustrations lends the reader a further sense of having chatted over a portfolio of prints with a master collector. It would be pleasant to recall some of the personal glimpses and the constant touches of humor which carry the listener from one page to another, such as the thought that had Sir Joshua brought up a family of his own his exalted idea of the angelic attributes of children might have been lowered, or the picture of the vora-



From "Golden Age of Engraving"
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MAVOURNEEN

DRY POINT BY JACQUES
JOSEPH TISSOT



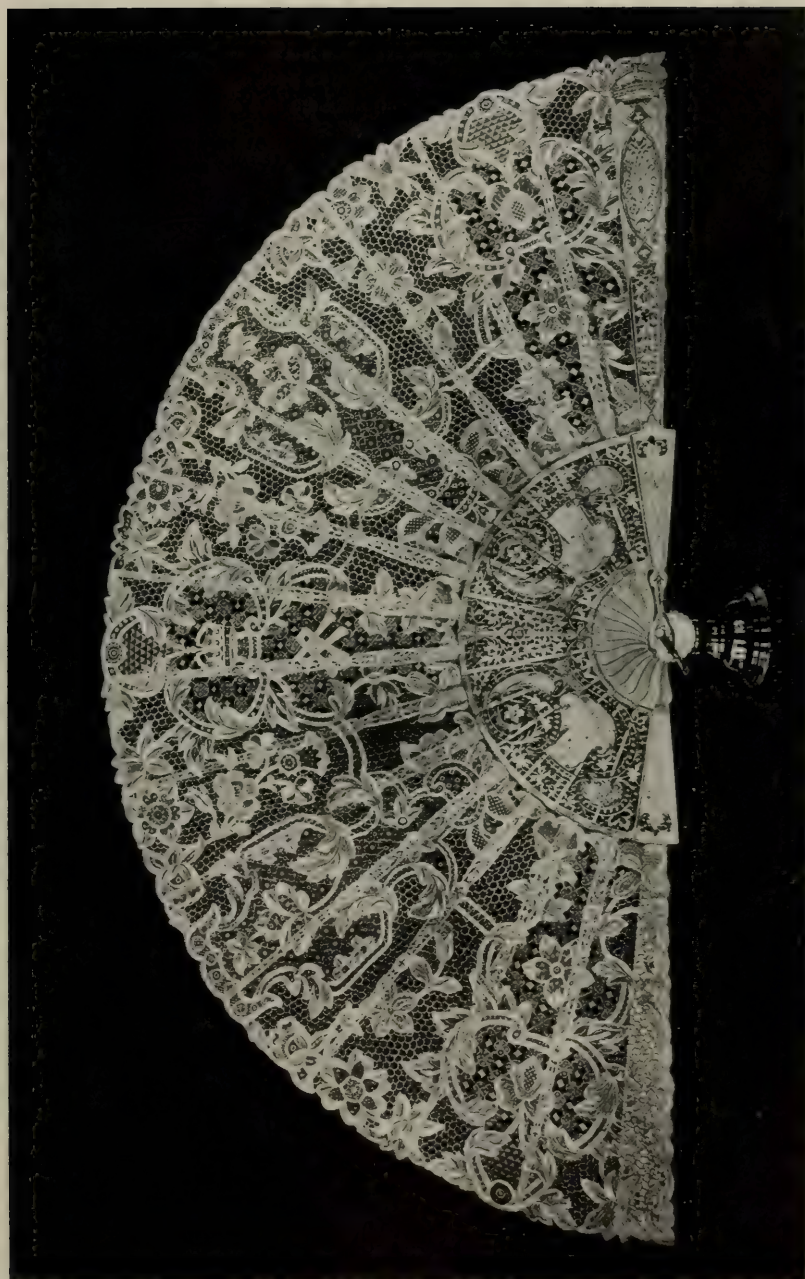
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THE ANGEL OF THE
ANNUNCIATION

DESIGNED AND ENGRAVED
BY MARTIN SCHONGAUER

cious Bracquemond sighing over the departed days when he seldom ate less for his dinner than a leg of mutton, a turkey or a pair of fowls. But we must content ourselves now with the sober mention of a good short bibliography on prints with which the volume closes.

Particularly strong in its bibliographical apparatus is Mr. A. M. Hind's "Short History of Engraving and Etching" (Houghton Mifflin & Co.). The classified list of engravers will be found to include various countries which have hitherto received scant attention in general works. The index of engravers is in itself a useful work of reference, containing 2,500 names, a considerable portion of which are of living artists, not to be found in dictionaries. All carry dates, places of activity and individual bibliography so far as known. The book proper may fairly be called a feat of condensed statement. It represents prodigious industry in compilation and much skill in the swift and brief envisaging of epoch and talents. For the convenience of students and collectors of prints it is probably not too much to say that nothing quite so satis-



From "The History of the Fan," Courtesy of J. B. Lippincott Company

LACE FAN PRESENTED TO QUEEN ALEXANDRA
FOR USE ON CORONATION DAY, 1902
BY THE WORSHIPFUL COMPANY OF FAN MAKERS

The Important Autumn Art Books



37



From "Arts and Crafts of Ancient Egypt"
(A. C. McClurg & Co.)

EGYPTIAN SCULPTURE

NEW KINGDOM

factory within the covers of a single volume has yet appeared.

It is a pleasure to note, while still on the subject, that Mr. Weitenkampf's excellent introduction, "How to Appreciate Prints" (Moffatt, Yard & Co.), previously reviewed, is now in its fourth edition.

Primarily, "The History of the Fan," prepared by G. Woolliscroft Rhead (J. P. Lippincott Company), is perhaps not to be reckoned as an art book and the special student might find it disappointing at first

glance without this warning. Within the compendious scope of the handsome, bulky quarto allowed by the generous and ambitious plans of the publishers the author has not scanted any department of his subject. In fact, the text is very largely an essay on manners and customs as connected with and reflected in the making and uses of fans from the earliest times. Art collections are drawn upon and representative art comes in for consideration by way of the records which portraiture affords, just as literature in novels, plays and essays is laid under contribution to the same purpose. It will be understood that the author by no means omits to discuss the developments of structure and the treatment of decoration, but that in compiling this history of the fan he has not broached the subject strictly from the artistic standpoint.

When this has been said it remains to be remarked that the illustrations form a splendid array of reproductions of remarkably interesting fans from famous collections in England and elsewhere. The fans reproduced in colors number no less than twenty-seven, including such recent work as examples by Charles Condor and Frank Brangwyn, whose essays in this direction will be pleasantly familiar to our readers. The illustrations in half tone, which are well photographed and engraved, afford an additional set of full-page plates, numbering no less than 127. The frequent diagrams in the text will also be found useful.

Taken altogether no more welcome aid to the collector of fans is available at present and our only doubt has been as to whether the attempt was worth while to flavor the book quite so freely with a popular taste. It should be borne in mind, as the author notes in his preface, that up to the present time no work dealing with the fan and making any pretense to completeness has appeared in English. Among his predecessors Mr. Rhead mentions M. Blondel's "Histoire des Eventails," 1875, sparsely illustrated and mainly based upon the researches of M. Natalis Rondot, whose report on dress and ornament was undertaken for the French government in 1854. Other treatments mentioned are M. Octave Uzanne's sketch, of which an English translation appeared in 1884 without illustrations; Lady Charlotte Schreiber's works; Mrs. Salwey's "Fans of Japan" and Georg Buss's "Der Fächer."

A new volume in "The World of Art Series" (A. C. McClurg & Co.) is contributed by W. Flinders Petrie, professor of Egyptology in London University on "Arts and Crafts of Ancient Egypt." After sketching the conditions which determined Egyptian art and the characteristics of the main

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From "Manet and the French Impressionists." Courtesy of J. B. Lippincott Company

LA PARISIENNE

DRAWN ON WOOD BY MANET, ENGRAVED BY PRUNAIRE

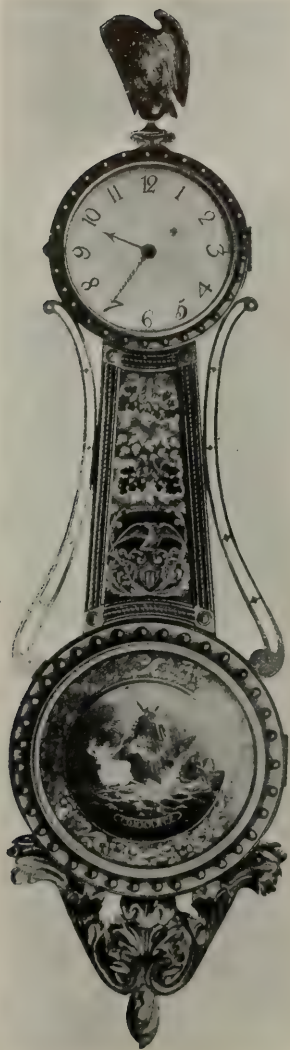
periods and schools, this handbook outlines the subject as to statuary, reliefs, architecture, stone working, jewelry, glazeware, glass, pottery, ivory working, furniture and woodwork, plaster, stucco and clothing. Though this outline is brief the author sets forth his facts graphically and in an entertaining fashion, to the conclusion that "the powerful technical skill of Egyptian art, its good sense of limitation and its true feeling for harmony and expression will always make it of the first importance to the countries of the West, with which it was so early and so long connected." A word should be said in praise of the numerous illustrations, which are just what is needed, distinct, clear and to the point.

"Manet and the French Impressionists," by Théodore Duret, who was the painter's executor, has just been issued in a translation by J. E. Crawford Flitch (J. B. Lippincott Company) in a well-made volume illustrated with four etchings, four wood engravings and a number of half-tone plates. The etchings, which are printed from the original plates, are the portrait of Berthe Morisot, by Manet, the *Jeune Fille étendue*, by Berthe Morisot, and two by Renoir, *Baigneuse* and *Jeunes Filles*. Of the wood engravings, in addition to the one reproduced herewith, two are engraved by Jacques Beltrand and one by Lucien Pissarro. The painters in-

cluded in the impressionist group are Pissarro, Monet, Sisley, Berthe Morisot, Cézanne, Guillaumin. A final chapter reviews the ownership of the paintings of these artists in the United States and elsewhere and in an appendix are given a catalogue of the paintings and pastels of Edouard Manet, notes on his engravings and lithographs and a list of the subscribers to the fund raised for the purchase of the *Olympia*, presented to the Luxembourg in 1890.

The late Russell Sturgis broke away from the chronological and historical aspect of the arts in favor of a treatment which should classify them according to process and technical basis in his book, first issued in 1905, called "The Artist's Way of Working in the Various Handicrafts and Arts of Design." This book, in two volumes with numerous illustrations, is now issued in a smaller edition and will doubtless be welcome in its more convenient size. (Dodd, Mead & Co.)

The flair for old mahogany is Walter A. Dyer's text for "The Lure of the Antique" (The Century Company), under which title he has collected a score of magazine articles on the subject of furniture of the Revolutionary period, glassware, Sheffield plate and other matters that concern the collector and seeker of bargains.



*From "The Lure of the Antique"
Copyright, 1910, by The Century Company*

LATE BANJO CLOCK
ABOUT 1820

PATENTED AND MADE
BY L. CURTIS

Joseph Crouch, in "Puritanism and Art" (Cassell & Co.), combats the notion that there is an essential quarrel between the appreciation of beauty and the religious principle denoted in the title. The grave difficulty which the author faces, and which it can hardly be said he surmounts, resides in the variety of meanings which group themselves around

the word "Puritanism." Upholding with much spirit and attractive conviction the thesis that a great part of the attitude toward art which is popularly ascribed to the Puritan split in the Anglican church is wrongly ascribed thereto, and should really be limited to the tenets of the later Evangelical movement in England, he is in danger of confusing the unwary reader by using the word "Puritanism" in two different senses throughout his book. At one time he has in mind the Puritans of England immediately before and after the Commonwealth. In another sense he refers to a worldwide religious impulse noted in the ancient Hebrews, in the Mohammedans, in the medieval Christian Church and on down to the present day. The result is that he will seem to many readers to minimize the ascetic and the emphatic manifestations of asceticism as being by no means essentially proper to English "Puritanism," while, on the other hand, he will seem hastily to extol in the Puritan type the representative of all that is best in the creative life of the spirit. The reader should not be called upon to correct his latitude and longitude so frequently, but if he is ready to do so he will, after laying aside the book, hardly fail to take a juster view of a question which is too often carelessly dismissed in the set phrases of prejudice.

There is a goodly supply of temperament in Mr. Birge Harrison's lively book, "Landscape Painting" (Charles Scribner's Sons). There is a chapter on temperament, too, and from it we are led to hope that the author follows his own advice and goes down on his knees and thanks his lucky stars that nature soaked him in this indispensable quality. Only the man unhappy enough to be born wholly without temperament can be guilty of never doubting himself. This we may learn from the chapter on temperament, while in a chapter on fearlessness we shall find that the man who doubts himself, the man who goes so far at times as to say "I think," is always passed by for the man who courageously but not necessarily in complete candor declares "I know." Preeminently in the case of a teacher it is well that he should "know" rather than that he should "think," that he should stir thought, even contentious thought, rather than that he should hesitate. In the book before us everything the teacher says is so. In these talks (founded on some of the spoken word of the Art Students' League summer school at Woodstock) Cæsar exhorts his soldiers, rouses them by discreet doses of information and anecdote to the pitch of enthusiasm. Nothing is left hazy or open to question, except the future of art, and this is of a haze apt to stir the students'



Courtesy of Frederick Keppel & Co.

BREAKING UP OF THE AGAMEMNON

BY SEYMOUR HADEN

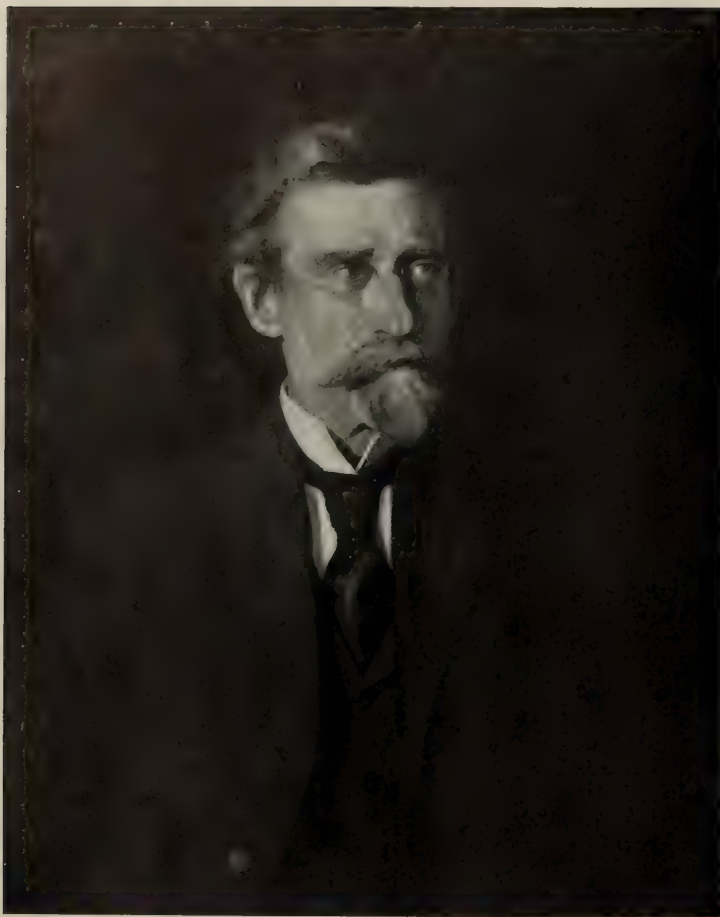
fancy, a time when values may be unnecessary and everything will be stated in terms of color; when a masterpiece of music may be translated, flung into the color terms of a cathedral window, and art schools, supposedly, will have become conservatories of music. Meanwhile these talks are not addressed to the psychologist, who might question the summary handling of subconsciousness, nor to any pedantical and pestiferous philosopher in search of definitions free from question-begging terms. For the student who has reached the Woodstock stage without reaching Woodstock we commend the entire book, and especially the suggestive chapters on values and "refraction." Here we permit ourselves one question: Is not the light in the spots of sky seen through the interstices of a large tree softened ordinarily by the fact that the interstices house shadow quite as much as by the "refraction" from the surrounding dark masses? (Unless, of course, the author has commanded the sun to stand still behind the interstices.)

To the attractive series, "Masterpieces in Color," edited by T. Leman Hare (Frederick A. Stokes Co.), three titles have been added, Watteau and Hogarth, for which the critical text is contributed by C. Lewis Hind, and Millet, with text by Percy M. Turner. The reproductions in color for this latter book include six of the paintings in the Louvre: *The Woodcutter*, *The Weedburner*, *The Church at Greville*, *The Gleaners*, *The Strawbinders*, *Spring*; from the South Kensington Museum, *The Sawyers*, and from the Glasgow Corporation Galleries, *The Sheepfold*.

IN THE GALLERIES

AS HAS been the case with so many other artists, so with the late Sir Francis Seymour Haden, France was the first to recognize his power, where, in Paris, in 1865, Philippe Burty published twenty-five of the etchings, with critical text. In this country, however, Haden found one of his most discerning admirers in Mr. Keppel, whose current exhibition of the surgeon-etcher's work is attracting deserved attention, 4 East Thirty-ninth Street. Here, too, Haden's work has found some of its greatest popularity. His style has found a ready appreciation, owing partly, perhaps, to its directness and clarity. Commanding a technique remarkable for its reliance on expressive line, he has never been precious. He is too sound to be sensational. Dying last June at the age of ninety-two, a great part of his etched work was done before 1880. Since then he produced a number of mezzotints, which are regarded as surpassing almost anything done in the medium during the century. He was for many years president of the Royal Society of Painter-Etchers. A critical review of his work with illustrations will appear in these pages next month.

Mr. Montross has opened the season at his galleries, 550 Fifth Avenue, with a representative group of pictures by painters for whose work he has long stood sponsor, together with that of three men, newly arrived in this company. Of these latter Elliott Daingerfield and Hugo Ballin are perhaps better known than is Charles A. Winter. Mr. Ballin's essays in color have been reproduced from time



Courtesy of M. Knoedler & Co.

THEODORE C. STEELE

BY F. W. WRIGHT

to time in this magazine since he first returned some six years ago from his sojourn in Italy, where his study attracted him to that primitive note since characteristic of his subject and his composition. His main concern plainly is for color. His canvases are rich, sometimes fairly heavy with brilliant hues. The keen, deep blue of the sea in the *Sappho* at the Montross gallery sets the key for this recent performance. Mr. Winter, who has received less attention, is no less enamored of the riches of sheer color, but perhaps he cares more for the beauties of design, if his present painting is an indication. The delight in skilfully wrought patterns in fabrics and hangings is coupled with an attractive

surface quality that will hold the visitor in his corner of the gallery wondering why he has not been made more familiar with this young man's work. Mr. Daingerfield is, of course, of a different group in time and in character. His *Incandescent Sun* is hung in a post of honor, facing at the center of the opposite wall Horatio Walker's well-known yoke of oxen. Mr. Daingerfield's taste in color is in as marked a contrast to that of the other newcomers and that of many of former members of Mr. Montross's group as could well be found. His themes have the stir of imagination in them always and are worked out with spirit. Mr. Metcalf's *November Sunshine* has been repainted in part.

Mr. Hassam, who is represented, has been spending the summer abroad, contrary to his usual custom.

An interesting portrait of Theodore C. Steele by F. W. Wright has been on view at the galleries of M. Knoedler & Co., 355 Fifth Avenue. Mr. Steele is usually represented in the larger exhibitions, where his canvas has often shown attractive glimpses of the violent hand of man on nature, the industrial town squatting on the river edge of the Ohio. An active member of the Society of Western Artists, Mr. Steele is also a prominent figure in art circles in Indianapolis. Mr. Wright is a young painter, now at work in New York, and his portrait shows serious workmanship.



"THE ENTRY INTO JERUSALEM."
 WINDOW IN THE CHURCH OF ST. PETER,
 VERE STREET, LONDON. DESIGNED BY
 SIR EDWARD BURNE-JONES.

The INTERNATIONAL • STUDIO •

VOL. XLII. No. 166

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DECEMBER, 1910

SOME IMPRESSIONS OF THE LATE SIR SEYMOUR HADEN'S WORK BY FRANK WEITENKAMPF

FOR some time before his recent death, at the age of ninety-three, Sir Seymour Haden had ceased to etch, but his best work remained a living force and is such to-day. Moreover, Haden was an influence by virtue of his personality, and his masterfulness is echoed in the forcible note of mastery which is a dominant quality in so much of his work. Yet there was great diversity of expression in his artistic production covering half a century.

His etchings range from such large performances as *Calais Pier*, after Turner (done in heavy, widely spaced lines, at first intended to be used as a basis for mezzotint), to the five little plates thrown off in one day.

In prints such as *Sawley Abbey* or *By Inveroran*, done almost in outline, there is a virile certainty in the lines set down with unhesitating vigor. This firmness of statement, this sureness of self, is expressed in greater fineness of line, with magisterial effect, in the *Shere Mill Pond*, pronounced by Hamerton the finest landscape etching, with the exception of Claude's *Bouvier*, that had ever been executed.

An interesting contrast in method is offered by the five plates already referred to: *Newcastle in Emlyn*; *House of the Smith*; *Kenarth, South Wales*; *Kilgaren Castle* and *Cardigan Bridge*, all done on August 17, 1864. In these the needle has moved about briskly in little sweeps and curls and triangular scratches, leaving an effect of ready obedience of the hand to the impulse given by vision—of free, rapid notation of a picturesque effect seen with a quick grasp of its artistic possibilities.

The charm of these lies perhaps in the somewhat unexpected outlook on a different way of expression. One feels this even more, possibly, in some of the proofs and counterproofs worked over with water color shown at the recent Haden exhibition at the

Keppel gallery in New York. In passing it may be noted that in one of these latter, *The Assigination*, a gnarled old willow stump brings to mind a similar one in the etching of *St. Jerome Writing*, by Rembrandt, to whose manner of handling one can also trace a certain resemblance, though the printing here is done with a rich surplus of ink. The young woman beside the stump, however, is rather in the Whistler vein, so that he who is so inclined may go into contemplation over the union of three master spirits in one plate. As a matter of fact, unmistakable evidences of the influence of others are rather rare in Haden's work—such, for example, as the suggestion of the earlier manner of Whistler, in *Whistler's House, Old Chelsea*. On the other hand, Haden's influence can be felt in the *Greenwich Park* of his brother-in-law. (The old gentleman in Whistler's *Greenwich Pensioner* is repeated, much smaller, in Haden's *Sub Tegmine*. But that means simply a use of the same model, both plates having been etched on the same day.)

Generally, Haden is absolutely himself, a vigorous and interesting personality who expresses himself in his plates with almost as charming a frankness of self-possession as he has shown in some of his manuscript notes and verbal statements about his work.

The emphatic positiveness of his nature is mirrored in the precision with which he sets before us a scene on copper. But this same emphasis was joined to a fine appreciation of delicate effects which he rendered with equal delicacy.

The hand which put down the bold, heavy strokes of the large *Windsor* or of *Near the Grand Chartreuse* (done, like the *Calais Pier*, for mezzotinting, in the deeply bitten lines of the etchings of Turner's "Liber"), produced also *A Byroad in Tipperary* and *Early Morning, Richmond*. In the *Byroad* the carefully and well-drawn trees, with all their detail, take their proper place, while between and behind their trunks there appears, indistinctly, a view beyond the shaded seclusion of the woods, a hint of

The Late Sir Seymour Haden

open space and houses, hardly defined in its brightness. And in the other, the trees to the right (under one of which a seat is marked "Dasha," standing for Deborah, his wife's name) emphasize by their clean-cut sharpness the distance, in which all detail is lost. Broken lines, dots produced by fowl biting, are combined into a wavering, shimmering effect which well suggests that strange elation which nature expresses and imparts in those early morning hours which Corot painted and described. Again, one may compare the stately beauty of the *Shera Mill Pond*, so well-balanced in the classic repose of its composition, and the charming freedom of *The Towing Path*, with its be-crinolined lady and her little dog. The juicy richness of the dry-point work on the last-named plate recalls others executed partly or altogether in the same medium with equally happy results: *Sunset in Ireland*, for example, or *Mytton Hall*, or *Combe Bottom*. Contrasting the happy freedom in such plates with the firm incisiveness in some of the etched ones referred to, it becomes apparent that it is not only a question of a union of mood and manner, but also of a judicious choice of the proper medium and method for a particular purpose.

There is nothing involved in Haden's technique, no multiplicity of means employed. He himself once said: "All the great painter engravers . . . worked simply and with the simplest tools." Occasionally he will supplement the etched and dry-pointed lines with a bit of fowl biting by way of tint, as in *Early Morning in Richmond Park*, but even that not very often.

Haden himself has spoken of "the necessity for rigid selection," and the phrase illustrates a marked characteristic of his own work. His judgment in the choice of essentials and the rejection of the unnecessary was as notable as his tact in arrangement. His earlier austerity of manner later gave way to an increasing looseness in handling. This was emphasized, also, by his latest mezzotints, pure mezzotints, no longer with the support of the etched lines which we found in the second *Agamemnon* or *Egham Lock*. In his last mezzotints misty effects of night or early morning obscure outlines into vagueness and lay stress on tone and not on form.

Such comparisons and studies may be made easily enough in New York City, for example, where the Public Library, in its print room, possesses a remarkable collection of the artist's plates, given by the late Samuel P. Avery.

Haden's sympathetic understanding and masterly delineation of trees has won appreciative admiration; similarly, a number of his plates may be

cited as models in the treatment of water. The calm, clear repose of still water, partly expressed by a central space of white, in *Egham*; the few long swirls in the foreground of *Egham Lock*, which give life to that plate; the stream placidly flowing through *A Water Meadow*, with poplars and other trees and sloping ground in the far distance to close in the flat plain with suggestions of variety—these are interesting evidences of a perfect union of eye and hand. Moreover, they are delightful vistas of nature in her more intimate aspects, in the land in which Sir Seymour lived and died. His art glorified the homeland scenes that inspired its finest fruits.

He found interest and beauty in the world immediately about him, in the woods and streams, the castles and inns, the marshes and downs of his land. Animals play an interesting and not unimportant part in his etchings. *The Two Sheep* are set off by a big sweep of landscape, ducks paddle contentedly in *A Back Water*, donkeys contemplatively regard the spectator in *Challow Farm*, cows ford *A River in Lancashire*, and *Cowdray Castle* has been pictured once with geese in the foreground and once with cows.

The stateliest subject and the humblest appealed to him. He threw the glamor of his art about such an occurrence as the *Breaking Up of the Agamemnon*, with its note of historical significance. And he also recorded the charming simplicity of the appeal of *Windmill Hill*.

This preponderance of English landscape in the work of Haden and the manner in which it is presented by him are factors of importance in any consideration of his standing as an artist.

The love of the native soil, the play on the gamut of emotions which are appealed to in its scenery, even in its humblest aspects, are not insular traits. They are national characteristics seen through a personality that is worth while. Such a combination of local influences and the artist's own individuality has marked the finest works of art. It is characteristic of the best of Sir Seymour's etchings.

F. W.

THE reproductions of Sir Seymour Haden's etchings and dry points accompanying this article have been made from specially fine impressions through the courtesy of Frederick Keppel & Co., New York.

John LaFarge died in Providence, R. I., on Monday night, November 14, after an illness of several months, following a minor operation performed in New York last Spring. He was born in 1835.



This dry point was considered by the artist one of his finest plates. Trial proof D is believed to be the most beautiful impression taken. Size of original print 5½ x 8½ inches.

A SUNSET IN IRELAND
TRIAL PROOF D
BY SIR SEYMOUR HADEN



EGHAM LOCK
FIRST STATE
BY SIR SEYMOUR HADEN

Size of the original print $5\frac{1}{2}$ x $8\frac{1}{4}$ inches



Seymour Haden 1862

Seymour Haden

Size of original print $5\frac{1}{4}$ x $8\frac{3}{4}$ inches.

THE TOWING PATH
TRIAL PROOF E
BY SIR SEYMOUR HADEN



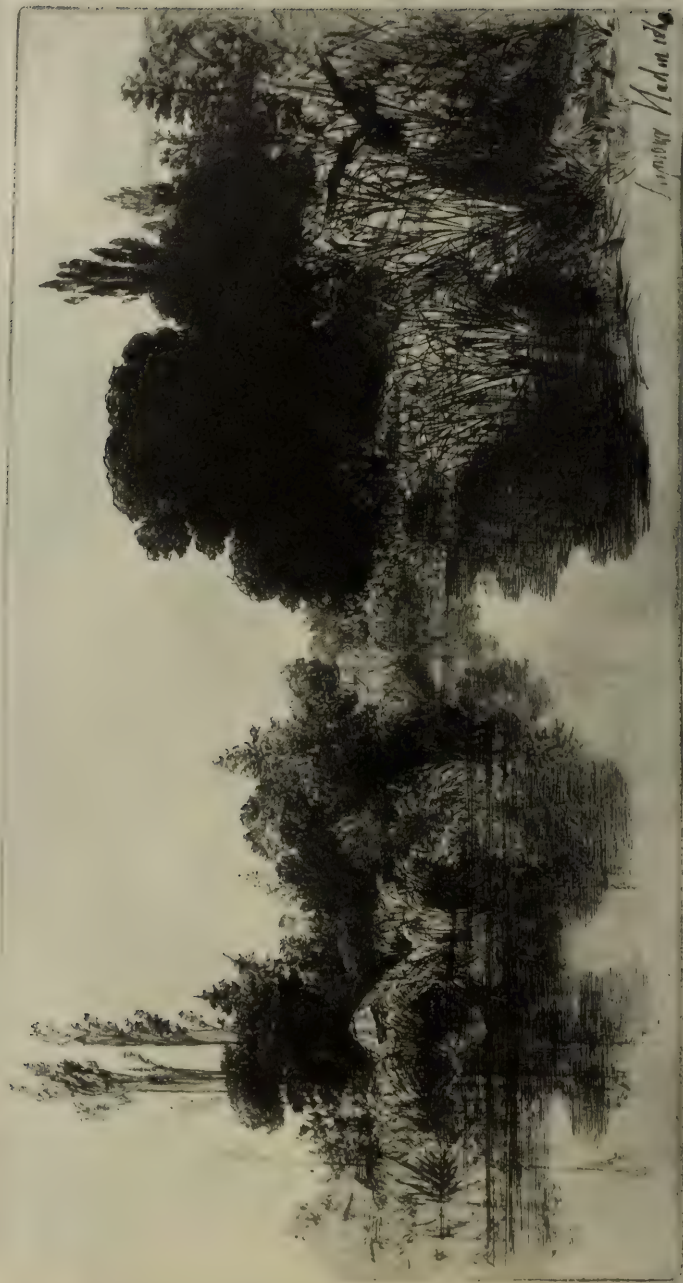
"Mytton Hall is an old Henry VII. house, in which Mr. Haden was in the habit of staying at for the purpose of his salmon fishing in the Ribble River, which runs past it."—SEYMOUR HADEN.

MYTTON HALL
BY SIR SEYMOUR HADEN



Size of original print 74 x 103 inches. Trial proof B before the outlines of the animals were defined by etched lines.

HARLECH
THE SECOND PLATE
BY SIR SEYMOUR HADEN



Size of original print 7 x 13 inches. Impression in black ink
on warm-toned Holland paper.

SHERE MILL POND
SECOND STATE
BY SIR SEYMOUR HADEN

SIR EDWARD BURNE-JONES'S
DESIGNS FOR PAINTED GLASS.
BY AYMER VALLANCE.

THE names of Burne-Jones as designer, and of the firm of Morris & Co. as executants, of painted glass have become so indissolubly connected together that the fact is not always realised that the artist began to design for glass in early days, before ever Morris's firm existed. It was Mr. Arthur Powell, of the firm of Messrs. Powell, of Whitefriars, who first applied to Burne-Jones, on the recommendation of Dante Gabriel Rossetti, for a design for glass. That was in 1857, and the design produced in response—the earliest one that Burne-Jones ever furnished for glass-painting—represented the Good Shepherd. It was a mystical composition in the rigid pre-Raphaelite manner, which, as Rossetti himself testified, drove Ruskin "wild with joy" when he saw it.

Thus encouraged, the artist made designs representing the Call of St. Peter and of St. Paul; and the three designs for Bradfield College, viz., Adam and Eve outside the Gate of Paradise; The Story of the Tower of Babel; and A State Procession in Honour of Solomon and the Queen of Sheba. Each of these is a single trefoiled light. The next undertaking, more ambitious if, through no fault of the designer (who was utterly misled at the outset by having false measurements supplied to him), less satisfactory, was a series of subjects (1859) illustrative of the legend of St. Frideswide. The glass now occupies the east window of the Latin Chapel at the north-east of the ancient church of St. Frideswide (Christ Church) in Oxford. The colour is gorgeous and, considering the period, must have amounted in its audacity to a veritable challenge, as it is

not difficult to understand, if one recalls the kind of window that was being produced by contemporary stained-glass workers. Every single group and detail in it is charming if only it could be regarded as a thing by itself, apart from the rest. The whole, however, is too kaleidoscopic and too lacking in breadth and decorative effect to be successful. The last work of the kind in which Burne-Jones was engaged for Messrs. Powell was a large window (1860) of the Creation, for Waltham Abbey. Very shortly afterwards, before the close of 1861, the firm of Messrs. Morris, Marshall, Faulkner & Co. came into being. Burne-Jones joined them as one of the original co-operating members, and from that time onward to his death he continued to design for the firm whensoever required.



WINDOW IN ROTTINGDEAN CHURCH, SUSSEX

DESIGNED BY SIR E. BURNE-JONES



WINDOWS IN ROTTINGDEAN CHURCH
DESIGNED BY SIR E. BURNE-JONES

In 1877 the Society for the Protection of Ancient Buildings was founded, Morris himself being the principal promoter of the scheme. Indeed, it was a work which he was proud to account among the best, if not indeed the very best, he had ever undertaken. The Society's operations did not immediately affect the practice of the firm of Morris & Co., but gradually the conviction was borne in upon its chief that consistency and example required him to abstain from inserting new glass windows into ancient churches. Accordingly, on the removal of the firm from Queen Square to their present premises in Oxford Street and of their works to Merton, in 1881, a

circular was put forth in which Morris announced: "We are prepared as heretofore to give estimates for windows in churches and other buildings, except in the case of such as can be considered monuments of Ancient Art, the glazing of which we cannot conscientiously undertake, as our doing so would seem to sanction the disastrous practice of so-called Restoration."

To adhere strictly to this noble and self-denying ordinance was neither easy nor even always possible. What Mr. W. J. Mackail calls the "casuistry of the matter" he expounds with no little ingenuity in his "Life of William Morris." The latter might, nay did, resist the proposal of Dean Stanley to place with the firm an order for glass in Westminster Abbey—a building which Morris held in reverential affection—but he could not refuse compliance with the wishes of his closest friend, Burne-Jones, for whom, subsequently to his formal manifesto above quoted, he did execute a certain number of windows for the old parish



WINDOWS IN ROTTINGDEAN CHURCH
DESIGNED BY SIR E. BURNE-JONES



VYNER MEMORIAL WINDOW IN CHRIST CHURCH, OXFORD. DESIGNED BY SIR EDWARD BURNE-JONES

Painted Glass designed by Sir E. Burne-Jones

church of Rottingdean, where Burne-Jones had a seaside house. In this case, moreover, it might be pleaded in explanation that the windows were not traceried, but in the form of simple lancets, and that the new glass certainly did not occasion the rejection of any ancient glass previously existing. On the other hand, the celebrated windows in old buildings, such as Christ Church, Oxford; Jesus College, Cambridge; and Salisbury Cathedral, were all executed previously to Morris's manifesto. It should perhaps be remarked that the present representatives of the firm of Morris & Co., not having been parties to the declaration of 1881, are under no obligation to observe the restrictions which Morris, from conscientious scruples, laid upon himself in this regard.

One all-important fact to be borne in mind for a right appreciation of the Burne-Jones windows is

that they are not, and do not pretend to be, mediæval. It is true that the art of glass-painting is historically a mediæval one, and that even in the practice of the present day, the ancient conventions of leading up a mosaic of white and coloured pot-metal, more or less painted, cannot be dispensed with, since they are of the essence of the process; but the *motif* of the old and new has so little in common that even the Vyner memorial window, Burne-Jones's and Morris's greatest triumph in form and colour, is said to have been admitted by Morris to be out of place amidst its surroundings at St. Frideswide's, Oxford, if judged by a strictly mediæval standard. No, the work is modern, and as such alone it is fair to appraise it. It may be well, then, to enumerate certain factors in respect of which Burne-Jones's differ from mediæval windows. Firstly the colour scheme. It is obvious



WINDOW IN ST. GEORGE'S CHURCH, KNUTSFORD

DESIGNED BY SIR E. BURNE-JONES



ONE OF THE SIBYL WINDOWS
IN JESUS COLLEGE CHAPEL,
CAMBRIDGE, DESIGNED BY SIR
E. BURNE-JONES

Painted Glass designed by Sir E. Burne-Jones



WINDOWS IN ST. GEORGE'S CHURCH, KNUTSFORD
DESIGNED BY SIR E. BURNE-JONES

its best consists of three parts of white; for white flesh assumes a ghastly pallor amid very warm-toned surroundings. On the other hand Morris's and Burne-Jones's glass exhibited from the first a deliberate use of coloured flesh tints, and was thus a distinct departure from the old traditional method. There was indeed a period, roughly coinciding with the late "sixties" of the nineteenth century, when very pale pink was employed for flesh; but the tendency has been to intensify the tint. And the swarthier the complexion the mellow and deeper the whole co-ordinated colour-scheme became. One has only to compare a Burne-Jones window, as for example at St. Philip's, Birmingham, with a fifteenth-century window like that at the west end of St. Martin's, Coney Street, York, or any of the original glass in the antechapel at All Souls' College, Oxford, and the contrast in tone, starting from the flesh tints and pervading the whole composition, is so manifest

that there must be some fixed entity to afford the foundation for the colouring in general. Now the sole determining factor—sole, because in the nature of things it is subject to less variation than any other—is the flesh tone. The colours of robes and drapery backgrounds are selected at will; while sky, landscape and architectural backgrounds may be dispensed with altogether in glass. But the rendering of flesh is necessarily restricted within definite limits. The flesh tone then furnishes the basis to which all the rest of the chromatic composition must be brought into due relation. In this country painted glass at its mature and full development was virtually limited to white for the representation of flesh. Hence the whole scheme was necessarily clear and luminous, with yellow stain for chief means of giving variety—indeed, it has been estimated that English mediæval glass at

as to need no verbal argument.

Another point of divergence consists in the absence of architectural canopies, which in Gothic work usually frame the figures, and help to bring the latter into harmonious congruity with the stone tracery. Purists may object to canopies in glass as being too imitative to be legitimate, but no other device has ever been invented as a substitute which can knit together into the several parts a concordant whole, as the traditional method of canopy-work admittedly does.

Another familiar mediæval convention, that of quarried backgrounds to figures, is sufficiently uncommon in Burne-Jones's windows. It occurs, however, at Frankby and at the Rosslyn Hill Chapel. In some cases, as at Morton, near Gainsborough, and at St. Philip's, Birmingham, the compositions depict landscape pure and simple—a



SIBYL WINDOW IN JESUS
COLLEGE CHAPEL, CAMBRIDGE.
DESIGNED BY SIR E. BURNE-JONES.

Painted Glass designed by Sir E. Burne-Jones

thing which no glass-painters in England attempted to do until the decadence of the sixteenth century. It has been reserved, however, for the misplaced ingenuity of Munich glass-painters to combine canopy and landscape in one window—a blend which results only in the most absurd incongruity.

Again, there is the indefinable quality of the drawing. Burne-Jones certainly owed much to Botticelli and other early Italian masters, but the archaisms of picture-painters are not those of glass painters. The adoption of the former never made a Burne-Jones window look as though it had been drawn by an English mediæval artist in glass. It is interesting to observe how Burne-Jones's style passed through successive phases before it attained to its ultimate development; how at one time he was swayed by the influence of Madox Brown, at another by that of Rossetti; and how at length he evolved an individual and unmistakable style of his own. Among the most obvious changes that can be traced is his method of treating drapery. Beginning with large and bold masses, the folds gradually became more clinging, with a tendency towards complexity or

the creasiness of what is commonly known as "accordion pleating."

Not only the drawing itself, but the way in which it was prepared before being handed to the executant, would necessarily in great measure affect the nature of the finished result. It may be mentioned that as to the fate of his own drawings Morris was entirely reckless. He regarded them as temporary tools for working with, as means to an end and fit only to be cast aside and forgotten so soon as ever they should have served their immediate purpose. Most of the cartoons by other contributors, *e.g.*, Ford Madox Brown and Dante Gabriel Rossetti, in the days of the new-born Company's careless enthusiasm, fared no better. Thus it came to pass that quantities of early drawings made for the firm were dispersed, and it is not often that the present representatives of the firm have the good luck to recover any of them. In the case of Burne-Jones, however, a somewhat different practice seems happily to have prevailed, or, if not indeed at the very outset, to have sprung up before the firm had been long in existence. He was recognised as their best



WINDOW IN ULLETT ROAD CHAPEL, LIVERPOOL

DESIGNED BY SIR E. BURNE-JONES

Painted Glass designed by Sir E. Burne-Jones

designer for the best and most important class of work, viz., the delineation of the human figure, and as such his productions (for which Morris himself entertained a boundless admiration to the end) came to be treated with more care and respect than the rest. Therefore it seldom happened that originals by Burne-Jones were allowed to drift away into alien channels. By far the largest proportion of the drawings he made for the firm still remain in their possession.

In the case of the designs he made for Messrs. Powell, Burne-Jones prepared the cartoon complete, coloured and ready for working from, lead-lines included; and some also of the earlier windows designed for Morris & Co. were prepared in the same way. Thus in the originals of the charming series illustrative of the Song of Songs,

designed about 1862, in Darley Dale Church, Derbyshire, the lead-lines duly appear. Again, two beautiful groups of angels, designed by Burne-Jones about the middle of the "sixties" of the nineteenth century, and executed for the Church of the Annunciation at Brighton, also exhibit the lead-lines. But this practice was not long continued and was finally abandoned after 1870, if indeed any instance of its survival at so late a date ever occurred.

The circumstance was probably due to the organised practice of co-operation adopted by the firm. Thus there grew up the custom of Burne-Jones designing nothing but the figures. At first William Morris used to design the floral backgrounds and ornaments in the robes, but subsequently the responsibility of the accessories

devolved upon Mr. H. Dearle, who for years past has had the whole arranging of every work of stained-glass executed by the firm. The two figures of Adam and Eve at Frankby, Cheshire (p. 101) were drawn by Burne-Jones simply nude, and the trees and lead-lines provided by other hands. The date is uncertain, but there is reason to believe that the work belongs to about 1870-75. To the same decade belongs a magnificent series of windows in the transept at Jesus College, Cambridge. They include the Sibyls, who hold, in mediæval art and legend, a place only second to that of the Old Testament prophets themselves (pp. 95, 97).

The Vyner memorial window (p. 93) already referred to, at Oxford, was designed in 1872. The richest variations in the colouring are



WINDOWS IN ULLETT ROAD CHAPEL, LIVERPOOL

DESIGNED BY SIR E. BURNE-JONES



"ADAM AND EVE" WINDOWS IN FRANKY CHURCH, CHESHIRE
DESIGNED BY SIR E. BURNE-JONES



"JUSTICE" AND "HUMILITY" WINDOWS IN NESTON CHURCH, CHESHIRE
DESIGNED BY SIR E. BURNE-JONES



Painted Glass designed by Sir E. Burne-Jones



WINDOWS IN ROSSLYN HILL CHAPEL, HAMPSTEAD
DESIGNED BY SIR E. BURNE-JONES

confined to the superb little panels along the bottom ; but it is, no doubt, the rigid severity of the principal figures that accounts for the extraordinary spell they exert upon the eye. The contrast between the spoilt-ruby nimbus, the white-robed figures and the blended blues and greens of the background is astonishing, and such that probably will never be surpassed in modern glass. With the lower groups in the same window may be compared the two panels illustrated on page 104, one representing the Angel announcing the birth of Christ to the Shepherds, and the other the Adoration of the Magi. They were first designed respectively for St. Michael's, Torquay, and Jesus College Chapel, Cambridge, but the actual panels from which the illustrations are taken are at St. Saviour's, Oxton. Possibly this window, certainly all glass produced by the firm from the

year 1881 onward, was executed at their works at Merton Abbey in Surrey.

By the way, there never existed at Merton a religious house of the status of an abbey. It was a priory of Augustinian Canons founded in 1114 and surrendered in 1538. But since the inaccurate designation has come to be attached to it by common consent, it will doubtless continue to be known as "abbey" in defiance of historic fact.

The large and important window representing the Triumphal Entry into Jerusalem (frontispiece), at St. Peter's, Vere Street, was designed in 1882. The two lights (p. 101), depicting respectively Justice and Humility, at Neston, Cheshire, were executed in 1888. Of the windows at Rottingdean, already referred to, the three lights representing Saints Gabriel, Michael, and Raphael, were executed in 1891; the two lights representing Saint Margaret and the Blessed Virgin Mary (p. 92), in 1894; and the single lancet lights representing Jacob's Dream and the Tree of Jesse respectively (p. 92), in

1896. The Christ (p. 96) standing and displaying the Wounds in His Hands and Feet, a figure reproduced with a companion group depicting Dorcas, from St. George's, Knutsford (1899), was designed in the first instance for Llandefillog, Brecknockshire, and portrays our Lord in the character of Eternal Charity. It was afterwards executed for Rosslyn Hill Chapel, Hampstead, with accompanying allegorical figures. The principal figure may be compared with that in a group of five lights (p. 99) representing Christ between the four Evangelists, executed also in 1889, for Ullett Road Chapel, Liverpool. In the following year two lights (p. 100) depicting respectively St. Mary Magdalene at the Sepulchre, and kneeling at the Feet of the Risen Christ in the Garden, were executed for the last-named chapel. The six-light window at St. George's, Knutsford

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

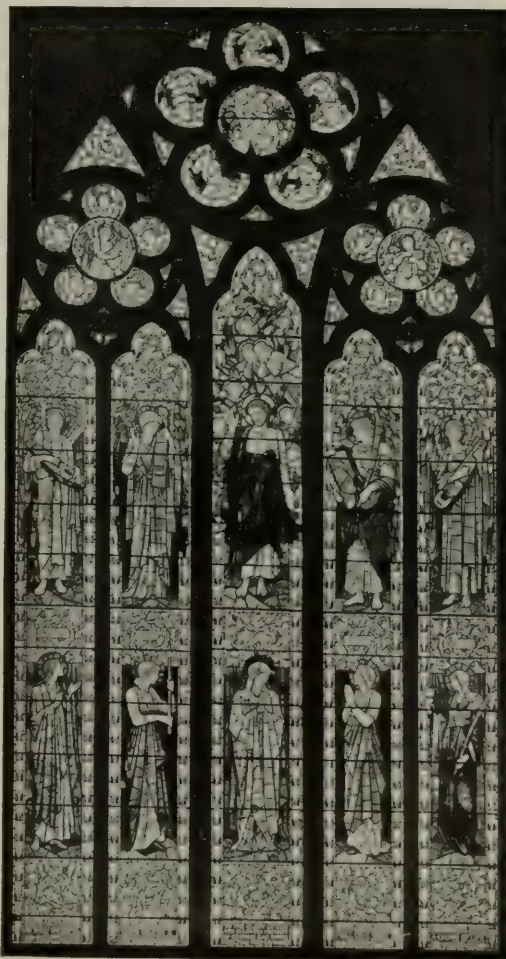
(p. 94), with the Adoration of the Magi occupying two lights, between Isaiah and St. John the Evangelist on the left and St. Peter and Jeremiah on the right, was executed in 1894. It will be noted that the St. John is the same, reversed, as that which occurs in the Vyner Memorial at Oxford. Of the large five-light window (below) at St. Saviour's, Oxton, the lower part depicts five allegorical figures of Virtues, the upper part Christ in Glory between four standing angels. The angels hovering over the Head of the principal figure, and those in the upper traceries, were designed, like all the pattern-work, by Mr. Dearle. This window is the latest in point of date of those here reproduced, having been executed in 1903. A. V.

(Of the illustrations to the foregoing article, all save those of the windows at Oxford, Cambridge, and St. Peter's, Vere Street, are from photographs by Mr. W. M. Dodson, of Bettws-y-Coed, N. Wales. The two windows illustrated in colour are from autochrome photographs taken expressly for this article by permission of Dr. Morgan, Master of Jesus College, Cambridge, and the Rev. R. W. Burnaby, Incumbent of St. Peter's, Vere Street, respectively.)

JAPANESE ART AND ARTISTS OF TO-DAY.— IV. WOOD AND IVORY CARVING. BY PROF. JIRO HARADA.

THE Japanese have won a world-wide reputation in the art of carving. No one can examine thoroughly much of their ivory and wood carving without marveling at the high artistic merit and the remarkable facility with which the work appears to have been executed. "Even the carved decoration on a penny paper-knife," declares an eminent art critic of the West, "although, perhaps, of the slightest, almost invariably bears evidence of having been executed by an adept in his craft—one who could do better work if called upon." The same critic asks: "Whence comes this facility? Is it due to some intuitive power denied to us in the West, which enables the Japanese to draw and to carve with the same ease that we learn to walk?"

While it is far from our present intention to answer these questions, it is, nevertheless, desirable to pause and note a few facts concerning the artistic ability and æsthetic temperament of the Japanese. Although there are not so many now as there used to be, one still finds quite a number who believe, or profess to believe, that the artistic taste and ability of the Japanese are of modern acquisition, as her civilisation is new and merely superficial. The writer had personal observation of this at the St. Louis Exposition. Pointing to a pair of Japanese ornaments, elaborately carved in ivory, an American clergyman remarked to his



WINDOW IN ST. SAVIOUR'S, OXTON
DESIGNED BY SIR E. BURNES-JONES



TWO PANELS OF A WINDOW IN ST. SAVIOUR'S CHURCH, OXTON
(See preceding article, p. 102)

DESIGNED BY SIR E. BURNE-JONES

wife, with evident satisfaction and pride: "See what Christianity has done for the Japanese. It is marvellous." Indeed, it is marvellous!

To this class of people it is only necessary to mention some of the *objets d'art* turned out by the art craftsmen of Old Japan, and a visit to the country itself would certainly open their eyes to their mistaken idea. Even a fairly careful examination of the Japanese exhibits in the retrospective section of the Fine Arts Palace at the Japan-British Exhibition at Shepherd's Bush, where art products of as early a date as the seventh century of the Christian era have been displayed this summer, would be sufficient to convince one that Japanese art is not of modern birth.

Indeed, it is with no little astonishment that Western connoisseurs have learned of the marvellous state of perfection and the high artistic skill attained by Japanese artists and art craftsmen in early times. The glyptic art of Japan reached a high state of development in the eighth century. Evidences in support of this statement are too many to be enumerated here, but it will be sufficient to mention a few pieces of the sculpture of that century. The large bronze image, 53 feet high, of a sitting Buddha, known as the "Nara Daibutsu," in the Todaiji, one remembers first,

mainly, perhaps, on account of the immense difficulty involved in making such a cast. The four clay statues of the Deva Kings, and another of the Shikongō, are among the treasured relics of the Todaiji; then the Hokkedō Trinity in dry lacquer and the Eleven-Faced Kwannon, carved in wood, and preserved in the Hokkeji, further show the high attainment of the Japanese sculptors of that period. Judged from the articles in the Shōsō-in collection, comprising more than three thousand specimens, such as censers, mirrors, bells, musical instruments, sculptures, vases, etc., it is conclusive that the applied arts had reached a high stage of advancement in the eighth century. It is upon these grounds that Captain Brinkley declares: "While Occidental nations now in the van of civilisation were still awaiting the impulse of Byzantium art, which in the middle of the tenth century inspired their earliest achievements in artistic metal work, the Japanese were busily producing many masterpieces of sculpture and metallurgy."

To be sure, there are others who believe that the Japanese are born artists. Of course, the people of Japan do not all claim to be artists with brush or chisel, but we must acknowledge that their artistic temperament is revealed in the warp and woof of their history. It is, as it were, in their very being,

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

engrained in their taste and saturated in their character.

Let us note one or two facts in this connection before proceeding to give an account of the evolution of this artistic talent along one of its many channels, namely, wood and ivory carving. Take, for example, the Spirit of Yamato, "the Soul of Japan," which, beginning first as the glory of the *élite*, became in time the aspiration and inspiration of the nation, and permeated the veins of every true Japanese. It is claimed, among others by Dr. Nitobe, that "few ethical systems are better entitled to the rank of religion than Bushido," if religion is no more than "morality touched by emotion," as Matthew Arnold defines it. This spirit, called by the Japanese "Yamato damashii," the life of Bushido, is likened to

"Scenting morn's sunlit air,
(Which) blows the cherry wild and fair."

For ages the cherry blossom has been the favourite object of our people and the emblem of our national character. Thousands from far and near have journeyed to out-of-the-way Yoshino and other spots every year to see the cherry in blossom—a bloom that rarely lasts twenty-four hours. Surely it must be strange to Western people to find, not only artists and men of letters, but common labourers and peasants as well, going into ecstasy over this flower, so that "their limbs forget their toil and moil, and their hearts their pangs and sorrows." The simplicity, refinement, grace and beauty of this blossom appeal to our æsthetic sense as no other flower could. It carries no thorn like the rose, nor does it show the rose's tenacity to cling to life as though afraid to die. It is ever ready to depart at the call of nature, and herein the

Japanese find and appreciate the subtle artistic beauty.

The history of the nation is full of incidents carrying their own artistic suggestions. Every child in Japan goes wild with delight over the story of the Forty-Seven Romins, who endured everything in order to carry out the wish of their feudal lord, and who, when the deed was done, all knelt before his tombstone and committed *seppuku*. The love, the faithfulness and devotion to their master, the beautiful and simple manner in which they faced their end, with a smile, a readiness, even as that of the cherry blossom—an intensely artistic touch—captivate the Japanese mind.

Someone has observed that in Japan the sense of sight for beauty is developed to a much greater extent than the other senses, the "common" sense not excluded. As a race we seem to enjoy the subtle beauty in forms, colour, and effect to a



IVORY CARVING: "NOON-DAY REST"

BY YOSHIDA HŌMEI

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

degree not generally permitted to others. This is accounted for, by some, by the fact that from childhood the Japanese are taught to train and educate this sense. Girls are trained from infancy to sit before a display of dolls on their festival day on the 3rd of the 3rd month of the year, while boys learn to admire warrior figures on their festival day, the 5th day of the 5th month of each year, from the time when they have not yet learnt to talk. These institutions and customs of the people, and the country itself, where hills and pine trees are extremely picturesque in growth and shape, have undoubtedly had a great deal to do with their artistic temperament, and enabled them to appreciate more fully the products of their artists.

This digression will, it is hoped, serve to give some little insight into the inner life of the people, thus enabling the reader to understand better the spirit of the Japanese arts.

As an article on Japanese bronzes and work in other metals by an abler critic is to follow this contribution, the writer will here confine himself mainly to modern wood and ivory carving. "In Japan the art of wood carving has probably been carried to a greater degree of perfection than in any other country in the world," says Mr. Charles Holme in his opening lines in "A Course of Instruction in Wood Carving according to the Japanese Method." Then, as in painting, so in wood carving, there is a vast difference between the methods of the East and those of the West.

Glyptic art in Japan originated in the carving of Buddhist images. The best works executed in early and mediæval times were intended for the temples and shrines. We know in history that the Emperor Shirakawa, in the eleventh century, ordered 3,000 Buddhistic images to be made to adorn the places of worship. Emperor Kameyama, in the thirteenth century, caused 33,000 of them to be made for similar purposes. Shōgun Hidetada, in the seventeenth century, issued an edict to the effect that every household throughout the country was to possess a Buddhistic image. Here then was a large demand for

works of art and for objects of a distinct and definite purpose. They were desired for reverence, and this being so it was but natural that they should be highly idealistic in character. Furthermore, many of these sculptors were priests themselves, who put their whole soul into the work of producing an object of worship.

In the creation of these images the Japanese sculptors made it their rule to avoid as far as possible all essentially human features. Thus the figure of Kwannon (Goddess of Mercy), as executed by Japanese sculptors, has the graciousness of a woman, the resolution of a man, and the purity of a sexless being. Not only were these early artists guided by the idealistic purpose, but they placed a great importance on chisel strokes, just as the painter places so much stress upon the force and strength of the brush-work.



IVORY CARVING : "CHILD WITH COCK"

BY YOSHIDA HŪMEI



WOOD CARVING

BY HIRAKUSHI DENCHŪ

The chief distinguishing feature of the realistic style, which has close affinities with Occidental conceptions, is that the glyptic character is preserved at the expense of the surface finish. To subordinate the process to the result is the European canon, while to show the former without marring the latter is the Japanese ideal. The Japanese sculptor endeavours to leave on his work the undisguised strokes of his chisel, showing the technical force and directness impossible to be suggested by strictly smooth surface. The best specimens illustrative of this point will be found in the works of Takamura Kōun. *The Moon*, by Yonehara Unkai, his pupil, here used as an illustration (p. 112), is obviously an exaggeration, but tells the tale most vividly.

We now come to the work of the individual artist-carvers of to-day, and here we cannot do better than take a few of the most noted, give a short account of their lives, and point out the characteristics which single their productions out for special notice.

Takamura Kōun certainly takes premier place among them. He stands midway between the extreme realistic school of modern movements and the pure idealistic school of former times. He occupies in the realm of sculpture very much the same place as that lately held by Hashimoto Gahō in the world of painting. Even when a mere boy he seems to have been endowed with an extraordinary talent for glyptic art, and the following anecdote is told as an illustration of this. He was engaged, as a youth, in the workshop of a master. One day he was given a particular kind of Japanese fish salad of which he was extremely fond. After having disposed of his own portion he espied on the shelf the dish which had been set apart for his master. He could not resist the temptation, and in a few minutes his master's portion had gone the way of his own. To throw his employer off the scent, he took a radish and carved one end of it into the semblance of a cat's paw, and dipping this into the dirt made impressions along the verandah leading to the



IVORY CARVING: "PERSIMMONS." BY YOSHIDA HŌMEI



IVORY CARVING: "A STREET MUSICIAN"
BY KANEDA KINJIRO

shelf. The young carver was very much touched when he saw the master's innocent cat receiving punishment. When you see him now working in his studio and watch his amiable face, his eyes beaming with sincerity, you would never believe him capable of such pranks even in his youthful days.

Kōun learned the art of carving from the man who carved the five hundred Rakans now in the Kenchoji at Kamakura. He was originally a *Busshi*, that is, one who carves Buddhistic images. At the beginning of the present Japanese era, however, when the temples and shrines throughout the country ceased to be embellished with artistic objects, the demand for these productions naturally stopped. But Kōun saw possibilities of turning his talent to account in other channels entirely different from those he had hitherto followed. It was a surprise and almost a shock to the Japanese public when the clever *Busshi* executed a *chin* (Japanese pug dog). That one who had devoted his skill and

talent to sacred objects should stoop to carve such an inferior creature as a dog, was, to the Japanese artistic mind, a degradation of the profession, an almost unpardonable offence. No other master, probably, could have transgressed the artistic etiquette in such an original and daring manner. But Kōun was a keen observer, and could discern the requirements of the age. The wooden *chin* was exhibited at an exhibition of the Fine Arts Association, awarded a gold medal, and became the property of the Imperial Household. This association was organised in 1879, and holds annual exhibitions in the capital, similar to the Salons of Paris. Naturally, Kōun's success was a great encouragement, not only to himself, but to other artists. Since then this master has made a speciality of animals, especially *chin*, although later *chabo* (bantam fowl) became his favourite subject.

His work is characterised by bold chisel strokes



WOOD CARVING "A TRAMP" BY YAMAZAKI CHŪN



"SUGAWARA MICHIZANE"
CARVED IN WOOD BY YONEHARA UNKAI

expressive of force and strength. He has created a style of his own, known as the Takamura style, which places great importance upon the undisguised touch of the chisel, technical force and directness. Among his numerous works that which may be regarded as his masterpiece is a large monkey, ten feet high, now in the Nara Museum at the Todaiji. The creature is shown in an alert position, grasping a few feathers of an eagle in one hand, its upturned face, full of surprised expression, looking skyward. It is full of suggestiveness apart from its merits as a work of art. The observer quickly recognises that the monkey has just missed its prey and that the eagle has had a narrow escape.

Kōun is now a court artist, and appears to have retired from the active arena, devoting his time to teaching at the Tokyo Fine Art School, being a head professor there. Of the numerous able artists in the glyptic world who have learned from him may be mentioned Yamazaki Chōun and Yonehara Unkai, both of whom will undoubtedly hold most prominent places in the future.

Asahi Gyokuzan. There are a great number of connoisseurs in Japan who place Gyokuzan before Kōun, declaring his work to be of a higher excellence. It cannot be denied that present carvers in Japan owe a great deal to Gyokuzan, who is now living a kind of retired life in Kyoto, having left Tokyo some years ago. It was he who organised the Glyptic Association in Tokyo some twenty years ago. He was originally an ivory carver, and became famous for his carvings of skulls. With what minute care and patience Gyokuzan worked upon these creations is evidenced from the following story told concerning one of these skulls. It appears that Dr. Matsumoto Jun, in Japan, sent one to a physician in Germany. The latter was so completely deceived that he took it to a Japanese friend and asked him what kind of animal it was in Japan that possessed a skull identical with that of the human being. The Japanese doctor quickly enlightened the German physician and pointed out



"KANDANJI" (CHINESE HERMIT POET)
CARVED IN WOOD BY YONEHARA UNKAI

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

that it was merely a copy in miniature of the human skull. They then examined it more carefully and minutely, when it was found to be true in every detail, even the passage from the ear to the nose being distinctly shown with all its curvature, as well as the various bones, etc. They marvelled how any human hand could have produced such an exact copy. One of this master's skulls received the highest prize at the second Industrial Exhibition held in Tokyo. At this period Gyokuzan was the centre of influence among younger aspirants in glyptic art. However, when Takamura Kōun came into prominence he appears to have quietly retired, and went to Kyoto, where he is still living.

This master's delicate and minute work in ivory called forth great admiration at the St. Louis Exposition, where he also obtained a high reward. It was this artist who first started to join up ivory when making large figures. His first production of this kind was shown at one of the Fine Arts Association's exhibitions. The figure, about nineteen inches high, was that of a court lady. Thus he was not only master in small minute work, but in larger figures as well.

One of his latest works, and perhaps the best of its kind to be found among Japanese art productions, is a box of paulownia wood (p. 116), a very soft and light wood, exceedingly difficult to work upon. The delicate work of the spider's web is produced by inlaid ivory, the dark leaves by persimmon wood, and the flowers by shells of natural colours. Metal and horn, too, have been used to obtain the necessary shade and effect. The exquisite and delicate workmanship shown in this beautiful handbox makes it, in the estimation of the Japanese, one of the best of its kind ever produced.

Ishikawa Mitsuaki (Komei). When a young

man, this master was a *miyabori*, or one who carves ornaments for the temples and shrines. When the demand for these creations ceased he devoted his

skill and energies to carving in ivory. He soon achieved fame in this new line of work, and hundreds have received personal instruction from him, a few of whom have gained some distinction. Perhaps no one is so responsible as he for creating such a wide market for works in ivory. He has no special subject, being what one may term an all-round artist. He works not only in ivory, but in wood also. A good specimen of his carving in the latter material is to be seen in the Imperial Palace at Tokyo in the *ramma*. Perhaps his art is best seen, however, in his relief work.

A wonderful production of his is that of a child catching a grasshopper, carved in pieces of ivory joined together.

Takenouchi Kiūichi (Kiūyen). This artist made a study of Buddhist images, especially those of the Tempyo period. Upon this subject he is an acknowledged authority, unrivalled in Japan. His speciality

naturally is in the carving of Buddhist images and deities. In carvings of coloured pieces he is also particularly famous. He holds a professorship at the Tokyo Fine Art School, and is considered an authority upon historical subjects. He has a very strong dislike for the realistic tendency of modern times. He maintains that in the carving of a figure anatomy is not so essential as the spirit of the thing. Indeed, he has carried this love of the ideal so far that he fails to grasp the modern tendency, which is a gradual step from idealism to the natural. Among his works we may mention the original figure of Nichiren, in wood, thirty feet high. The figure is now at Hakata, and is admired by many. He was the first to carve figures in wood in such a gigantic size. The



WOOD CARVING : "SEIJA"
BY YOSHIDA HŌMEI

public was somewhat startled when he exhibited at the third exhibition of the Fine Arts Association a wooden figure, ten feet high, of the Emperor Jimmu, standing with bow in hand on a centrepiece geographically shaped like Japan.

Yonehara Unkai is the son of a fisherman. He became a carpenter, but being ambitious and possessing a decided artistic taste, soon won notice as a carver. In order to perfect his skill he went to Kyoto, where he met Unno Bisei and Ogura Sanjiro, who saw his carving of the badger, entitled *Bunbuku Chagama*. The subject is rather a strange one. It depicts a kettle turning into a badger, with a startled monk looking on. The two artists to whom this piece of carving was shown at once recognised it as the work of a talented individual, and one with a future before him. They sent him to Takamura Kōun, under

whom he studied carving for three years. His progress was rapid, while his work was undoubtedly of a high order. His first product, armoured men on horseback, in relief, won high praise.

Unkai learned from Takamura Kōun the art of modelling in clay. We get an idea of his ambition when we remember that as a pupil of Hashimoto Gahō he also learnt how to paint. Gahō was one of the most idealistic painters Japan has had in modern times, and that Unkai was greatly influenced by this master is shown in his work after he had studied painting. It was this artist who chiselled the life-size figure of Jenner which now stands in the garden of the museum. Among his statues one of the best is undoubtedly that of Gahō. It depicts the great painter life-size, and is in wood. As a glyptic artist Unkai has a very wide reputation, and there is no doubt that in the

near future, if he has not already done so, he will attain the foremost position among the artist-carvers of Japan.

Several of this artist's recent works in wood are included in our illustrations. His *Bokudoji* (p. 114) shows his wonderful mastery of the chisel, although the motion of the ox may be said to be too "hustled" to be in keeping with the calm boy playing the flute upon its back. The one showing *Sugawara Michizane* in his boyhood (p. 109) certainly bespeaks the artist's extreme cleverness with his chisel. We have already referred to this master's *Moon*, suggested by an old man, attired in the dress of the Fujiwara period, gazing at the satellite. This latter work was executed a year ago last autumn, and shows the carver's change in mode of treatment after taking lessons in painting from Gahō. His *Kandanji* (p. 109), a hermit poet in Chinese literature, is a work of the same year as *The Moon*. The whole attitude of the hermit is excellently portrayed in bold chisel touches. His *Suiko* (p. 113) depicts a certain Chinese poet who was in the habit of com-

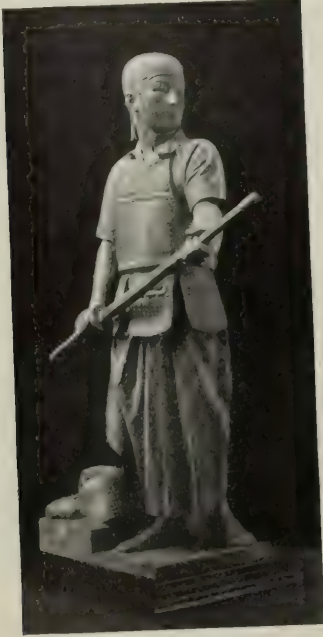


WOOD CARVING: "COURT NIGHT WATCHMEN" BY YAMAZAKI CHŌUN

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

posing his poems whilst riding upon a donkey. The piece was exhibited at the Fine Arts Association in Tokyo in the spring of 1908, and awarded a prize for the success and clever manner in which the artist had shown the poet lost in thought.

Yamazaki Chōun is another of the most promising artists who learned from Kōun. It is acknowledged that he and Unkai are both arms of Kōun. All his works exhibited at the Tokyo Salon have been purchased by the Imperial Household. He



WOOD CARVING: "A FENCER"
BY HIRAKUSHI DENCHŪ

makes a speciality of human subjects. Among his larger works may be mentioned that which he chiselled of the Emperor Kameyama, fifteen feet high, in wood. In his recent productions his work, like that of Unkai, reflects idealism more than the realism of his former creation. His wooden statue of a *Tramp* (p. 108) may be taken as a striking example of his skill. Chōun also learned clay modelling from his teacher, and adopts the European method of making a model in clay before proceeding with the actual production in wood. The *Court Night Watchmen* (p. 111) shows the artist's masterly touches and bold chisel work. The subject represents the night watchmen of mediæval times in winter.

Another of this artist's works here illustrated (p. 115) depicts an incident in a Samurāi family. A boy is seen teaching his younger brother on a hobby horse how to use the bridle. The movement of the figures and expression upon the boys' faces are in striking contrast to the inanimate wooden horse. This is most excellently brought out.

Sinkai Takejiro is known as the soldier carver. He went to



IVORY CARVING: "OLD MAN
SMOKING." BY KANEDA KINJIRO



WOOD CARVING: "THE MOON." BY YONEHARA UNKAI

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

Formosa as a soldier, and while on duty there his friends perceived his ability in carving, and persuaded him to carve a statue of Prince Kita Shirakawa, under whom he was stationed. The equestrian statue which he consequently executed of the Prince, carved in wood, and now in Yūshyūkan at the Kudan, won for him a reputation as a skilled carver. While in the army he served



IVORY CARVING: "A WOOD-CUTTER"
BY MURATA KICHIGORO

in the cavalry, and one is not surprised to learn that he became very fond of horses, and made this animal his favourite subject in carving. He went to France and Germany at the time of the Paris Exposition in 1900, where he studied the methods of the carvers of the West. Upon his return to Japan he became a pupil of Asai Chu, and learned oil painting, as Yonehara learned of Gabō.

Yoshida Hōmei learned the art of ivory carving from Shimamura Shimmei. Although a young man of thirty-five, he has done some good work and displayed much skill and capability in the treatment of diverse subjects. He has undoubtedly a very bright future before him, and some predict that he will be one of Japan's greatest

ivory carvers before he retires. Among his works in ivory, that of a *Child with Cock* (p. 106) shows his extreme cleverness in a difficult task. The fowl is full of life and movement. *Persimmons* (p. 107) is another subject of his ivory. It depicts a good-natured old country-



IVORY CARVING: "A BEAUTY"
BY OGURA MASAKO

man extending a persimmon with his right hand, and the amiable expression upon his face suggests that he is giving this fruit to a child. Still another



WOOD CARVING: "SUIKO" (CHINESE POET) BY YONEHARA UNKAI

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

subject among our illustrations of this artist's work is the *Noon-day Rest* (p. 105), also in ivory. There are two figures, an adult with a child upon his knee, gazing at a brood of ducklings. The striking manner in which the attention of the figures is fastened upon the young ducks singles this piece out as a creation of no mean order. Hōmei also carves in wood, and one specimen of his work in this material is shown in our illustrations (p. 110). This is in many ways an interesting subject. It shows a woman standing with a flower in her hand. If one looks carefully into the illustration the form of a devil may be detected creeping up over her garment. The subject is intended to illustrate how good motives are often counteracted by evil ones.

Hirasaka Hōbun. This is a clever young artist who makes a speciality of working in ivory. He is very conscientious in his work and produces but



WOOD CARVING: "BOKU-DOJI"

BY YONEHARA UNKAI

few pieces. Hōbun is one of those men who are always looking for something new and fresh upon which to try their skill. Carving of old men, however, in various attitudes, is undoubtedly his favourite subject. Not only the wonderful skill,

but the minute detail of this carver's work is shown in his *Old Fisherman*, reproduced in our illustration (p. 117). Western people may, perhaps, find a fault with the largeness of the head in proportion to the height of the body, but the minuteness and the faithfulness in carving the net, the expression of the old man's face, and the characteristic attitude of the fisherman deserve praise.

We must not forget another master-carver, Hiragushi Denchū, whose creations in wood, such as the little girl, with a characteristic gesture and roguish expression (p. 107), is a very excellent piece of



CLAY MODEL: "AN ARCHER"

BY HIRAGUSHI DENCHŪ

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

work. Then his clay model of *An Archer* (p. 114) shows strength. Here we have a priest of the Zen sect. His *Fencer*, in wood (p. 112), is a particularly fine piece of work, showing the readiness of the soldier to take his place in the fray, every limb appearing ready for instant action.

We should also mention Kaneda Kinjiro, whose work is represented in our illustrations by *A Street Musician* singing with a Samisen (p. 108) and *An Old Man Smoking* (p. 112), both of which are in ivory.

Murata Kichigoro's skill is also shown in the illustration of *A Wood-Cutler* lighting his pipe (p. 113).

Japan, curiously enough, perhaps, has only one woman artist-carver of note, namely, Miss Ogura Masako, who works in ivory. She is now turning out some excellent pieces, one of which is reproduced here (p. 113). It is a figure of a woman and is entitled *A Beauty*. The woman is shown with an artificial flower in one hand and a bamboo branch, from which hang a number of toys, in the other. The subject suggests the return from the Daishi Festival. The work shows graceful lines and soft finish. Miss Ogura carves nothing but women and children.

Among sculptors in clay we find many men of note and promise. The Western method of first making a model in clay before executing it in wood or other material, introduced by the Italian sculptor Ragura when he went to teach at the Kōbu Daigaku, in Tokyo, has been adopted by many of our progressive sculptors. We have already seen that Takamura Kōun and his distinguished followers are all resorting to this method, though there are some who still cling to the old style. However, it must be admitted that a great deal of trouble is done away with by the new mode. Formerly they used to carve in wood without a preliminary model.

A few of the more prominent sculptors in clay may now be noted :—

Numata Ichiga, one of the foremost among these workers in clay, showed genius as an artist when quite a boy. He is the son of a potter of Osaka. He turned out elephants so ingeniously and so different from what the people were accustomed to see in Japan that they passed for imported articles in Tokyo. Unno Bisei, the famous artist in metal, now in London, discovered his genius and placed him in Takenouchi Kiūyen's studio. Shortly after this Ichiga became a teacher in the Tokyo Fine Art School, and was sent to France to study for three years at Sebre, where he achieved marvels and was decorated for his artistic merit. He makes a speciality of animal and busts, although capable of excellent work in diverse subjects. He is now a Professor of Carving at the Tokyo Fine Art School.



WOOD CARVING : "BOYS AT PLAY"

BY YAMAZAKI CHŌUN

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

There are several sculptors who are now famous and once learned from the Italian master Ragura. Among them we find Okuma Ujihiro, who was first known as a Japanese sculptor in the European style. The bronze statue of Omura, standing on the heights of Kudan Hill, with a field-glass in hand, is the first large statue of its kind to be erected in Japan by this artist. The bronze statue of Prince Arisugawa, erected in front of the War Office, is another of his creations deserving of special mention. Kikuchi Chūtarō, Kondō, Fujita Bunjiro, and Ogura Sojiro are also among those who learned at Kōbu Daigaku under Ragura, and of these the last-mentioned deserves special mention.

Ogura Sojiro was, perhaps, the brightest pupil of the Italian sculptor, and he has done most in spreading the use of clay among the Japanese sculptors. Perhaps Ogura Sojiro is the only one worthy of mention among sculptors in marble in Japan. His marble statue of a woman, carved out of the material discovered near Mito, received much comment. Originally he was a



WOOD-BOX, CARVED, WITH IVORY AND SHELL ORNAMENTATION
BY ASAHI GYOKUZAN

wood-carver, but now is capable of working in any material he cares to select, though making a speciality of marble carving. The great ambition of his life, he declares, is to make a bust of all the great men of modern Japan before he dies. He chiselled the bronze statue of Prince Ito at Kobe, and that of Count Okuma at Waseda, unveiled two years ago, as well as the equestrian statue of the Crown Prince. He is exceedingly conscientious in his work. He has never been willing to turn out from his workshop anything that he is personally not satisfied with. Even when a statue is satisfactory to the client he will, if he himself is not satisfied, continue working upon it regardless of his labour. Even when he is ill he insists upon going to his studio, once a day, and, if unable to do anything, he appears to derive satisfaction by gazing upon his unfinished work. By many he is considered the modern "Hidari" Jingoro—a famous master of carving.

Here it may be mentioned that the use of stone for Buddhist idols commenced in the reign of Bidatsu, when (585 A.D.) two envoys sent to Korea brought back a stone effigy of the Buddhist deity, Miroku. However, mainly because the quality of



CARVED WOOD JEWELLERY BOX

BY SHIMODA KISABURO

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

stone generally available in Japan defied any fine exercise of glyptic skill, the Japanese sculptors in stone have always been of very mediocre quality, with only a few exceptions.

The name of Naganuma Shūkei must not be omitted. He went to Italy to study law, and spent his time in learning to carve, and became a professor in the Tokyo Fine Art School upon his return. Among his works the best one is that of an equestrian statue of Prince Mōri surrounded by a group of officers, which has been erected in Yamaguchi. He is to take charge of the Japanese section at the Turin Exposition next year.



IVORY CARVING: "AN OLD FISHERMAN"
BY HIRASAKA HŌBUN

Among other carvers likely to attain a prominent position in the future we may mention Yamamoto, who is now studying in America; Motomaya Hakuun, who is making a speciality of busts; Watanabe Usao, who is a graduate of the Fine Art School at Tokyo and chiselled the group for Lieutenant Colonel Hirose at Kanda, Tokyo; and Shirai Yūzan, whose figure in dry lacquer, entitled *Meditation*, has been on view in the Fine Arts Palace at the Japan-British Exhibition.

Among other sculptors whose work we have used as illustrations characteristic of Japanese carving we may mention Shimoda Kisaburo, of Osaka, whose exquisite workmanship on a jewel-box carved in sandal and box wood can be discerned in our illustrations (p. 116); and Saito Kasuke, whose plaque, in engraved wood and inlaid shells (p. 118), is a beautiful production. The wood-carving shown in our illustration of a screen (p. 118) certainly possesses a merit peculiarly Japanese.

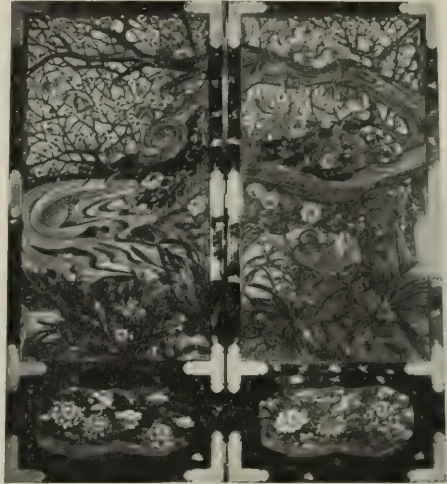
We have introduced, somewhat at length, the prominent Japanese sculptors of to-day, and shown a fair sample of their work. It is not the intention of the present writer to stop and consider whether our fine arts are showing marks of decline, compared with those of old, as some of the Western lovers of Japanese arts seem to fear. However, let us take note of the fact that there are a great number of persons in the West who appreciate our old glyptic art to such an extent that they see a marked superiority in the product of earlier times, in such striking contrast to those who believe that the Japanese art and her civilization in general are of modern acquisition, as has been referred to at the beginning of this article.

Before we conclude, reference should surely be made to the relative values the Japanese place upon wood and ivory carvings. It is to be remembered that the Japanese art of carving first became known to Europe through her old carved ivory in the form of *netsuke*, *ojime*, or pipe cases. These articles were greatly sought after when they found their way to the West after the opening of Japanese ports to foreign trade. Since then, mainly through the earnest efforts of such persons as Toyama Chōzō, a marked development along new lines, amounting to an evolution in ivory carving, has been made. Curiously enough, however, modern productions of ivory do not find a market at home, and they are mostly executed because of the foreign demand. Although Westerners appear to make a great deal of them, as shown by the fact that the ivory carvings in the

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

Japanese Exhibition at Shepherd's Bush have received from the general public, perhaps, the highest praise next to that of embroidery, they do not very much appeal to the Japanese. Because of this demand in the West, regardless of its artistic merit, we have an abundance of mediocre artists in this line of work. It is maintained by many that a number of years must elapse before the ivory carvings will find favour in Japan, and win an honoured place as an ornament on a *tokonoma*, for as supplied to the West they are by no means expressive of the saving characteristics of Japanese carving.

On the other hand, there are comparatively few sculptors in wood in Japan, owing to the fact that they have not yet found a market for their productions outside of Japan, while the demand at home is limited to very choice creations. One will appreciate this fact more deeply when one realises that in Japanese houses only on a *tokonoma*—a special place slightly raised from the floor and cut into the wall as an alcove—are art objects placed, and generally one at a time. Take, for instance, the wooden statue of *Sugawara Michizane*, by Yonehara, already referred to. In a Japanese home



CARVED AND LACQUERED SCREEN

this would most probably be placed on a *tokonoma* in front of a scroll of a plum tree, as the statue represents Michizane in boyhood composing a poem on plum blossoms, on which occasion he startled his teacher with his literary genius, and these two objects would, no doubt, constitute the whole of the decoration.

When we survey the progress of wood-carving in Japan, we find that its path has been rather a straight one. The course of its craftsmen has been more easily marked out for them than for those engaged in painting. This is chiefly because there have not been many critics of the glyptic art, as there are in the case of painting, who, being often incompetent, only bewilder the artist until he hardly knows which path to follow. The sculptors are more or less left to themselves. Of course, the introduction of European methods referred to above has somewhat altered this aspect.

As in painting, the idealistic has more or less come into clash with the realistic. It was found extremely difficult by Japanese painters of the idealistic schools to adopt the best of the Occidental method and still preserve the life of their creations, namely, the beauty and the strength of their brush work; so Japanese sculptors in wood, who of the olden schools stand for idealism, have found it extremely hard to maintain the glyptic character of the Western school, yet retain the beauty and strength of their chisel strokes. As with Japanese painters, the problem for the sculptors lies in the combination and harmonisation of the idealistic



WOOD PLAQUE WITH IVORY CARVING
BY SAITO KASUKE

Bruno Liljefors

and realistic principles. Like the Japanese painter of the olden school, who spent a great deal of thought upon his subject before he even put a single line upon the paper, so the sculptor in wood in early Japan pondered over each stroke of his chisel. In many of the temples in Japan there are Buddhist images of the work of *Ito-sanrai*, in the production of which the sculptor is said to have bowed in reverence three times between each stroke of the chisel, so filled was he with the spirit of the subject.

The harmonizing of these two distinct ideals does not appear so difficult a task as that of the painters. Some are quite satisfied even with the present works of such as Takamura Kōun, Yamazaki Chōun, and Yonehara Unkai, declaring that they include the best of the Western ideal with the best of the inherited spirit of the East. There are others who entertain fears about the future of our glyptic art, thinking that a time may come when the European method will overshadow the best in Japanese. However that may be, it is the mission of those in whose hand the future is placed to see that their product must not lose the vital touch of the Japanese — that their articles be stamped with their true ethnic characteristics. Whatever they do, their work must always have a true and full expression of that peculiarly artistic sentiment, imbued with a spirit distinctly Japanese, which will differentiate Oriental art from that of the West. Japanese art must remain Japanese in order that it may hold its own and contribute something towards the art of the world.

JIRO HARADA.

B RUNO LILJEFORS. A SWEDISH PAINTER OF ANIMALS. BY TOR HEDBERG.

ALTHOUGH not more than three years have elapsed since Mr. Bröchner wrote in the pages of this magazine an article on Bruno Liljefors, the Swedish "Sportsman-Painter," as he was so aptly described, I do not feel that any apology is needed for returning again to the subject, in view of the signal importance of the man and his work. Especially to the British public, with its deep-rooted traditions of the chase and of open-air life, Liljefors ought to be a painter of the right disposition, stimulating and interesting, arousing sensations and memories which supplement and enhance the purely artistic enjoyment which, if I am not mistaken, the British find it so difficult to dispense with.

As a painter of animal life, Bruno Liljefors is among the few great ones. If he should be mentioned together with any others, it would be names such as Pisanello, Rubens, and his successors Landseer and Troyon. But even among them he takes a place of his own, and can hardly be compared with any, so absolutely original is his choice of subject and his treatment thereof. He does not confine himself to the tame domestic animals, the companions of man, easy of access and easy to study. As far as I know, he has never painted a horse, and only exceptionally the dog, with which he is, nevertheless, exceedingly well acquainted. As to cattle, I suspect that he



"THE PANTHER'S SKIN" (DUCKS AMONG THE REEDS)
(In the Ernest Thiel Collection, Stockholm)

BY BRUNO LILJEFORS



"SWANS, EARLY SPRING"

(In the Collection of Herr H. Wolde, Bremen)

BY BRUNO LILJEFORS

has hardly looked at them. Neither has he, like the majority of his competitors, even the greatest, studied the wild animals in a menagerie. It is on the experiences of the chase and hunt that his studies are based—all his paintings may, in a certain sense, be called hunting pictures, but in so doing we must not think of the great Flemish hunting scenes, or of the English representations of the classic fox hunt. Liljefors's paintings are inspired by the lone hunter's sensations and experiences—by all that fills his open-air life with joy and interest. It is the life, nature, and habits of the game which he knows with an accuracy not inferior to that of the scientifically educated zoologist; but with the imagination of the artist he has, beyond the interest of the hunter and zoologist, reached the very life interest, and succeeded in so eliminating the observer that he is not even invisibly present in the picture. It is this which is so admirable in Liljefors's animal pictures, and whereby they infinitely differ from the ordinary, with their either sentimental or caricature conception of the animal. Liljefors does not stand outside his subject and describe it, it all lives within him, in his imagination, which is so filled with reality that one does not even need the control of direct observation. From his earliest youth Liljefors has been a passionate hunter, and has always lived an open-air life. He has himself told me that when he first saw a wild animal in its natural

surroundings he was spell-bound. This was also the case when he first saw a bird's nest. It is a strange characteristic that he, the future great hunter, was for a long time exceedingly afraid of the report of a gun, so much so, indeed, that he did not dare stand by a person who fired one. Thus his weapon was at first the bow and arrow, or a stone. His most cherished pastimes were strolling in the woods and drawing. Between the ages of five and ten he drew and painted the sea in storm, shipwrecks, and heroes from Greek history. The sea, which he then had never seen, has since entirely won his devotion, while he has deserted the Greek heroes.

After a few short years of not very important study, during which time he spent a few months under the instruction of the animal painter, Professor Deyker, of Düsseldorf, he married and settled down in his country home near Upsala. This is flat country bordering upon the northern forests, and is one of the oldest cultivated parts of Sweden. Here he lived a kind of new settler's life, surrounded by his family and his tame and wild animals; and here it was that he did his real studying all by himself, with Nature as his teacher, and soon became a master himself.

His pictures from this period are characterised by minute detail which, however, expresses movement with impressive vivacity. Here we find an evident affinity with Japanese art, although it



"SUNRISE. FROM THE OIL PAINTING
BY BRUNO LILJEFORS.

cannot be said that there has been any direct influence. He studied Nature with the same interest and purpose as Japanese art reveals, and came to a similar result. What he reproduces is a little nook of Nature, a few branches against the sky, a little piece of ground, a thicket, or a clump of reeds, and within this little area an event, no matter how insignificant in itself, as long as it gives life and movement to the picture—a cat in the act of leaping, a she-fox playing with her young, a bird in its nest or singing on a branch.

Then there is a series of paintings in which he depicts the joy and excitement of the hunt. The details are no longer reproduced so accurately, but what is included in the picture is seen with the alert and penetrative senses of the hunter as he stands awaiting the game and ready to shoot—the sighing of the wind among the trees, the varying play of sunshine and shadow, the earth's scent of moss and damp—the whole exhilarating wildwood poetry of the forest is admirably caught by the rapid inspired strokes of the brush.

These are his first attempts, which, of their kind,

are pure masterpieces. Then there came a time when all that Liljefors during these many years of intimate association with Nature had gathered of knowledge, of impressions and sensations, shaped itself into great pictures and visions. He has laid aside the gun, and instead dreamt and meditated. Then he has gone into the darkest forest and stood eye to eye with the eagle-owl, sitting motionless on the rock, staring with its yellow light-shunning eyes—a picture of the trepidation and fascination of solitude. Early one morning he has gone to the old pine on the wooded hill and watched the pairing of the capercailzie, and he has said to himself: "This is love, strong and original, which calls forth strife and song and strange gestures—ridiculous yet sublime." Or he goes out on the plain, lying bathed in the cold light of early springtime, still brown and hard with frost in the ground, stretching in undulating lines towards the forest horizon, and his love for his poor, barren country has shaped itself into a picture, the picture of the wild swans, which with stretched necks and the gleam of the evening



"SWANS IN THE REEDS"

(The property of Mr. H. Martin)

BY BRUNO LILJEFORS

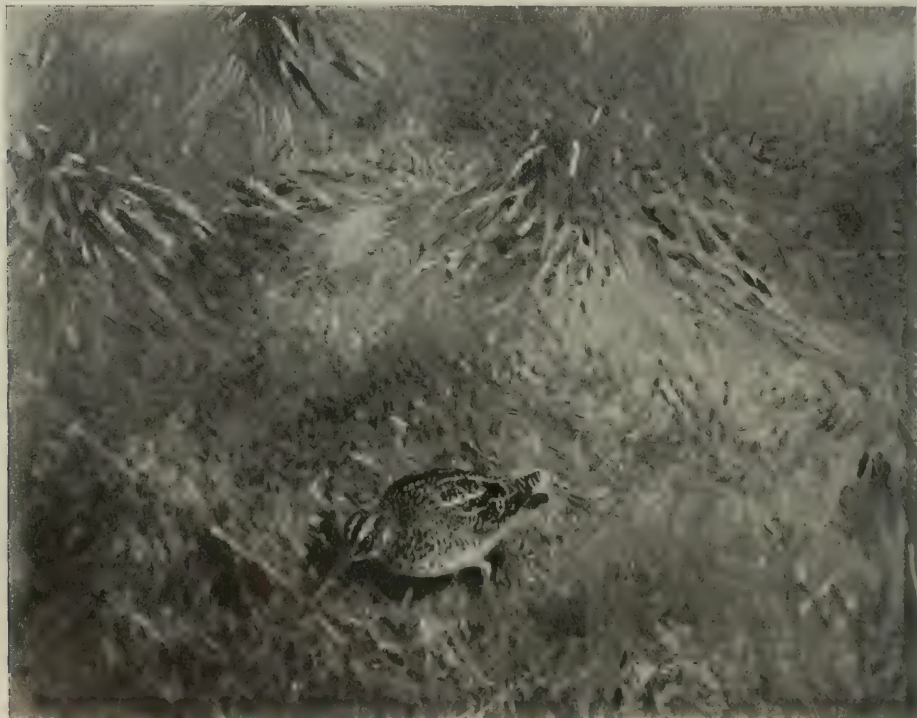
Bruno Liljefors

sun on their plumage descend towards the glittering surface of the water.

At the beginning of the 1890-decade, when he was a little over thirty years old, Liljefors moved out into the Stockholm archipelago, and this opened up a new and important era in his art. This archipelago, with its thousands of islands and skerries, stretches many miles wide, from Stockholm out to the open Baltic; its larger, inner islands still retain somewhat of the nature of the mainland, with large forests and fertile farms, but nearer the Baltic the landscape becomes more and more rugged and barren, and on the outermost islands the fir—our proud forest tree—creeps close to the ground and spreads a soft carpet between the wave-polished rocks. Here, especially in the early spring, when the ice is breaking up, there is a populous bird-life—an Eldorado for the hunter. For Liljefors the acquaintance with this nature, which in literature has found its most distinguished interpreter in August Strindberg, was like bathing in the Fountain of Youth, and from

this moment on, his art bears a bolder and stronger stamp than ever before. The strong and hardy life of the outermost archipelago is depicted by him as it has never before been depicted in Swedish art, and both as to subject and treatment these pictures have a unique place in international art. In this nature he has seen colours, lights, and sceneries which have never before been conceived and interpreted. He has both literally and figuratively been awake when the rest of us have been asleep. The early morn has been with him sunrise, which wakes the sea from its slumber and clothes it in a vesture of light unknown to us.

In the Thiel Gallery in Stockholm, incomparably the finest collection of modern Swedish art in existence, are to be found Liljefors's most renowned works from this period. Look at this sunrise! The sea lies saffron-yellow with pale blue reflections from the sky; the morning breeze has already set the surface in motion, and the air is full of ringing and murmuring sounds among the rocks, where the sea-fowl tumble down



"SNIFE"

(In the Ernest Thiel Collection, Stockholm)

BY BRUNO LILJEFORS



"EIDER DUCKS"
BY BRUNO LILJEFORS

(In the Ernest Thiel Collection, Stockholm)



"GULLS RESTING"

(The property of Mrs. J. Liljefors)

BY BRUNO LIJEFORS

into the water. Is there not something of the first morning of creation in this picture, with its joyous colour and its defiant spirit of youth and happiness? Everything is great, unitary, original—rocks, sky, and sea—depicted in the very primary principle of their existence.

Liljefors's works, as a whole, so rich and varied, so inexhaustibly luxuriant and exuberant, and yet without repetition, may be considered as a mighty animal epos, animated by the varying life of nature—the circuit of the seasons, the wildness and delightfulness of the elements, the eternally young, eternally the same feelings of love, power, hunger. His imagination is filled with knowledge of life, and never soars off into indefinite dreamings. As artist he speaks to us of Nature in the same way as the farmer, hunter, or fisher, citing definite facts and observations. The following statement, which I quote from memory, is typical of his conception in this respect :—

"We generally regard animals in the same way that an inhabitant of Mars, suddenly transferred to this earth, would regard human beings. He would only notice the different races, types, castes, and not the individuals. Neither do we see the animal individuals, but it is just these which I try to depict. I paint animal portraits."

He also admitted that the ignorance of the public in regard to this sometimes grieved him, and that it pleased him whenever he found anyone who could see, for instance, how old one of his young sea-fowl was. Now I do not believe that the important thing is that the public should know how old the young sea-fowl is, but that Liljefors does. It is this knowledge that gives his works that con-

vincing stamp of life and truth which all of them bear, even if it is not directly evident. The great artist always knows more than he displays, while the mediocre artist generally displays more than he knows.

The above statement shows how intimately the hunter, explorer of nature and natural scientist, are in him united with the artist and painter. It even sometimes happens that the novelty and sharpness of his observation have detracted interest from the artistic creation, that the zoologist has come to the front at the expense of the artist ; but this is the exception. As a rule, his work is all an unbroken, indissoluble unity between contents and form, knowledge and inspiration.

This unity appears in an exceptional manner in several bird-studies painted during the latest years, in which the artist, however, has returned to the intimate portrayal of detail, although with a greater conception and a freer technique. It is a bird, usually a wader (snipe or pool-snipe) in his natural surroundings, a few tufts of grass and sedge, a swamp, or the shore of a lake. The "motif," or theme, is the bird's "protective disguise," something which has interested the artist ever since childhood, and this has been made use of in an admirable manner for the artistic purpose. The whole canvas is covered with a piece of ground, without horizon, without sky, and the coloristic interest is entirely concentrated upon the harmony between the bird's plumage and the summer or autumn garb of the earth.

Liljefors's coloristic talent—his purely technical mastership—is great, but it does not play such an important part with him as with his compatriot Zorn. It obediently serves his intentions, but does



*(The property of Mr. E. Davidsson,
Stockholm)*

"THE FALCON'S NEST"
BY BRUNO LILJEFORS



"COMMON CURLEW"

(In the National Museum, Stockholm)

BY BRUNO LILJEFORS

not demand any attention for itself, and only exceptionally has anything specially attractive. As his knowledge of life is always direct and self-acquired, so he also draws his means of expression direct from Nature. This has sometimes, in my opinion, led him into experiments artistically untenable, such as attempting to represent the movements of wings in flight, by simultaneously presenting different instantaneous pictures. It sometimes also induces a certain dryness and conventionalism in execution, namely, when he is tempted into repeating a theme already used before, instead of seeking his inspiration in Nature direct. Our National Museum has a few specimens of these studio pictures, fortunately so rare in his production. But in his best works (they can be counted by the hundreds, for his inspiration is as rich and abundant as Nature itself), with what *naïveté* and honesty he interprets the vision such as it appeared to him, how he forgets himself and his skill in the face of his new task, wrestling with it, so to speak,

breast to breast, without weapons and without artifice. There is in his technique, as well as in his conception, something of the power of the primitive to delight and convince.

Invigorating and original, youthful and strong, the art of Bruno Liljefors has raised an imperishable monument to Swedish nature and Swedish animal life. In Sweden it has won a popularity hardly to be equalled by that of any other of our great artists. That it has had a deep effect is proved, among other things, by the fact that it is doubtless one of the most important sources of inspiration of Selma Lagerlöf's "Nils Holgerson's Journey," that unique geographical saga-book. Pronounced Swedish and local (this is its strength), his art has, nevertheless, such a rich import and such a broad, generally acceptable form, that it has an assured place in the common culture of Europe, and this place it has now, for some years, slowly but irresistibly been winning.

TOR HEDBERG.

SOME ETCHINGS BY FRANK MILTON ARMINGTON.

ALTHOUGH, as the pages of this magazine have from time to time borne witness, Canada can boast of a considerable number of capable painters, some of whom enjoy an international reputation, its contribution to the ranks of the etchers has hitherto been very meagre. This is, of course, not at all a matter of surprise, especially in the case of a comparatively "new" country, lacking those traditions which in the countries of Europe favour the progress of art from one generation to another, and which in the case of a specialised branch of work like etching, exert a particular influence on its development. The fact, however, gives an additional interest to the work of the artist whose etchings are reproduced on this and the following pages.

Mr. Frank Milton Armington is a Canadian and both his parents were Canadians. Born in the province of Ontario, thirty-four years ago, he began his art studies at the age of sixteen under Mr. J. W. L. Forster, in Toronto. A few years later he migrated to Paris, where he joined the class of Benjamin Constant and Jean Paul Laurens at the Académie Julian, but ill-health and discouragement brought his studies there to a close after a brief period, and shortly afterwards, on the urgent advice of doctors, he abandoned Art and took to commercial life in Canada. But the call of Art proved triumphant, and sooner than earn a living at commerce he resolved rather to die in responding to the call. In 1905 he returned to Paris and again entered Julian's,

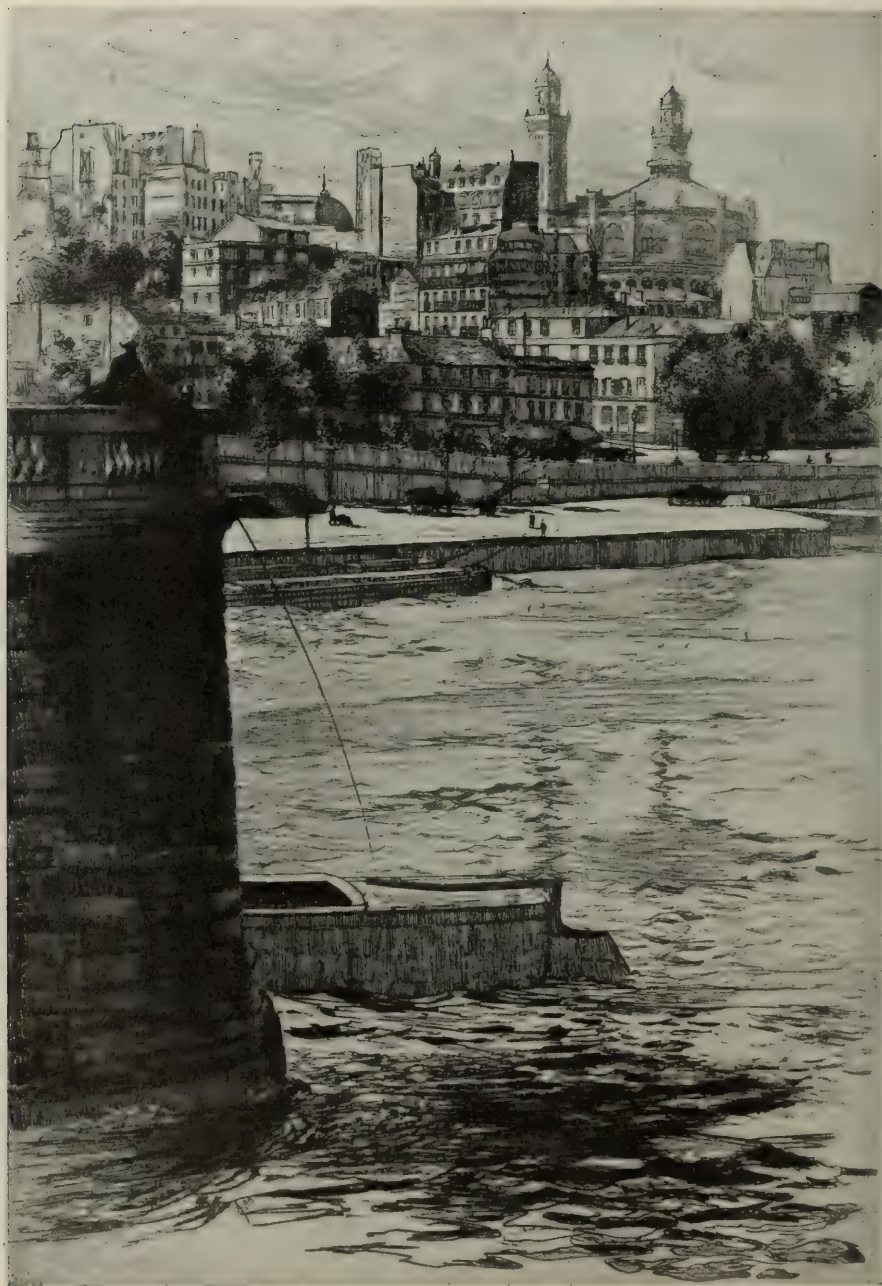
where he was successful in several of the competitions.

Mr. Armington's etchings have been exhibited at recent Salons of the Société des Artistes Français, and two of those now reproduced were shown at the Salon of the Société Nationale last year. Several important public institutions have acquired proofs from his plates, among them the British Museum, the Victoria and Albert Museum, the Congressional Library in Washington, and the Alte Pinakothek in Munich. He was elected an Associate of the Royal Society of Painter Etchers early this year, and is also a member of the Société des Amis de l'Eau forte in Paris.

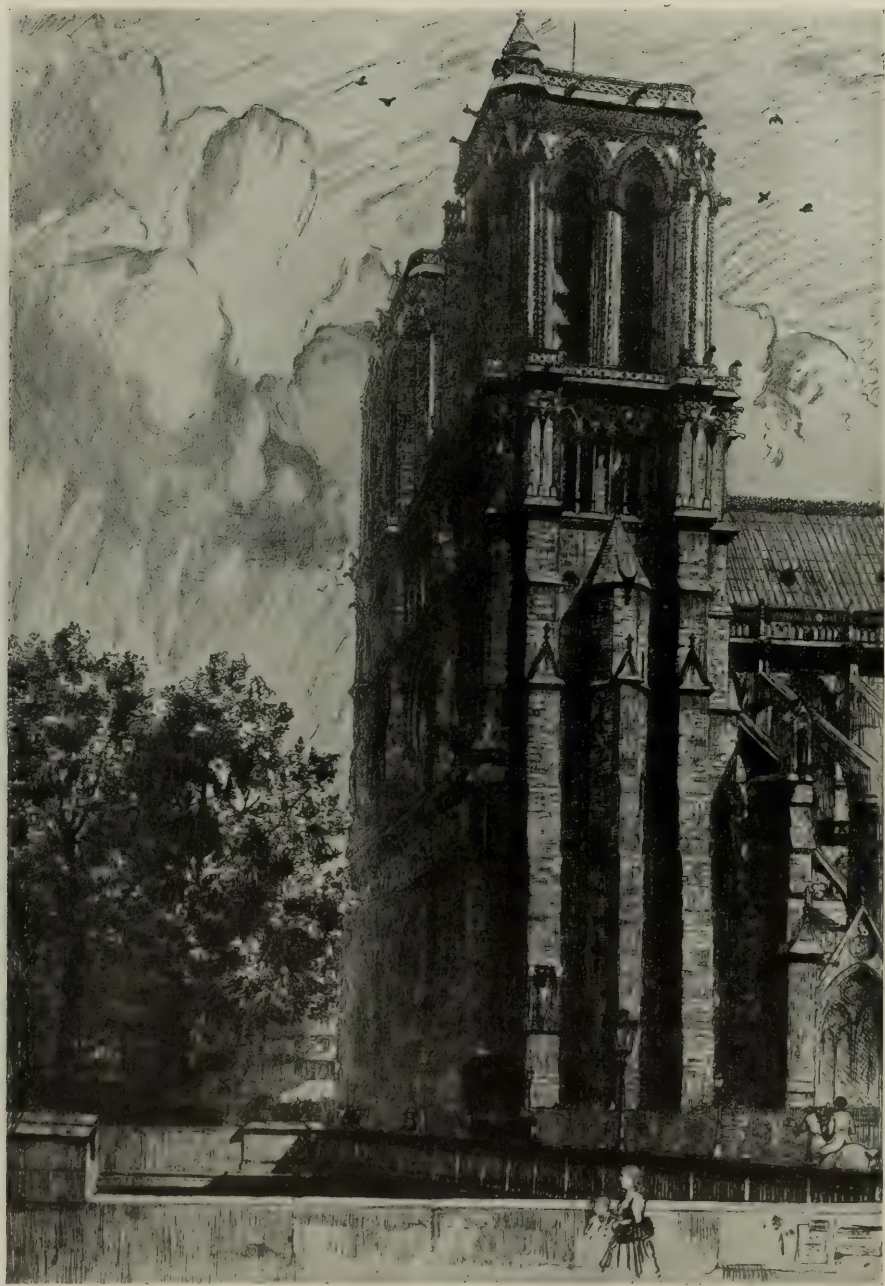


"RUE DES PIERRES AND CATHEDRAL OF ST. SAUVEUR, BRUGES"

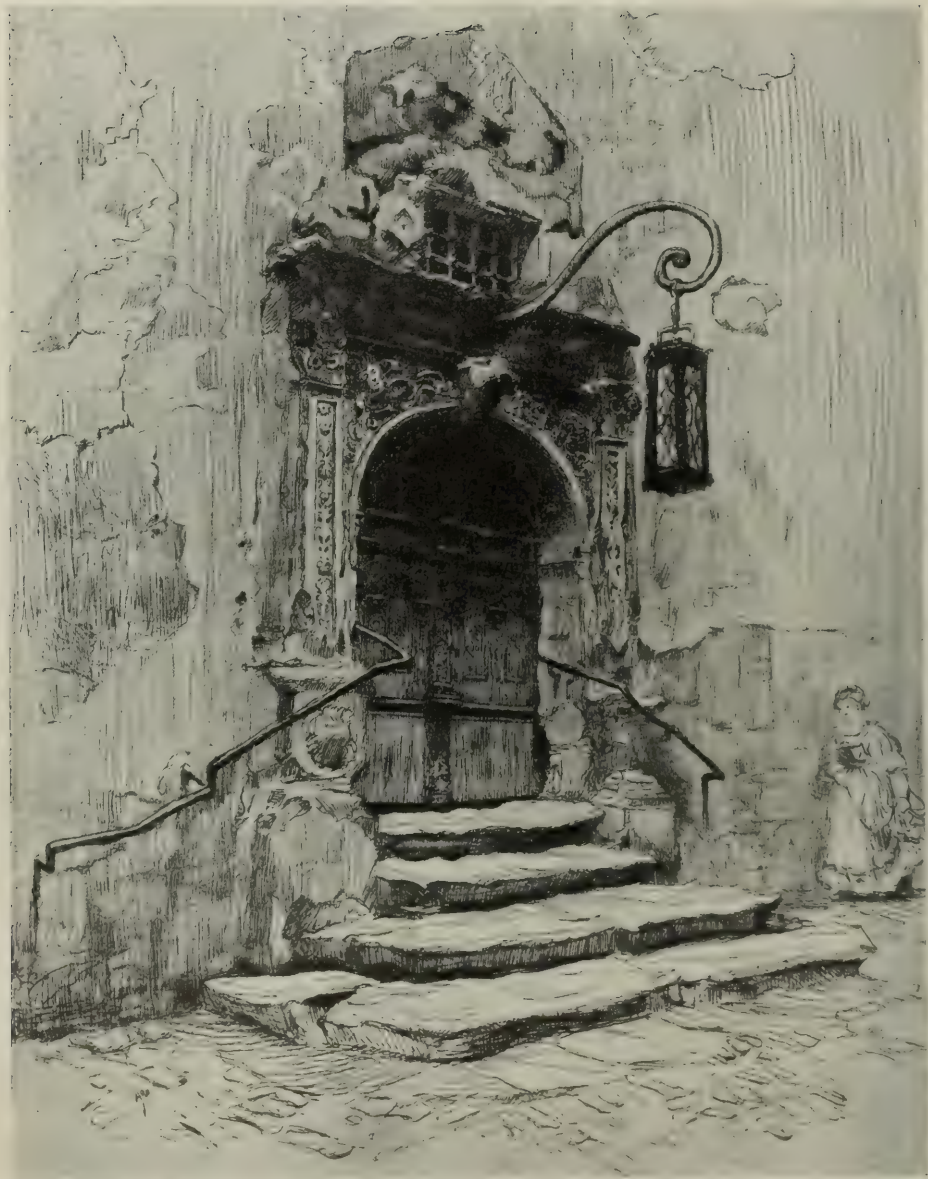
BY FRANK M. ARMINGTON



"THE TROCADÉRO, PARIS"
BY FRANK M. ARMINGTON



"NOTRE-DAME, PARIS"
BY FRANK M. ARMINGTON



"DOORWAY IN THE RATHAUSHOF AT
ROTHENBURG." BY FRANK M. ARMINGTON



"OLD HOUSES ON THE RIVER
PEGNITZ, NUREMBERG." 'BY
FRANK M. ARMINGTON.



"AVENUE DES GOBELINS, PARIS"
BY FRANK M. ARMINGTON

Recent Designs in Domestic Architecture



THE DOROTHY BOOT HOMES FOR VETERANS AT WILSFORD, NOTTS
W. R. GLEAVE, ARCHITECT

R ECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE "Dorothy Boot" Homes, of which three illustrations are given, have been erected at the expense of Sir Jesse Boot at the old village of Wilford, in Nottinghamshire, and are primarily intended for the use of veterans who served in the Crimean War. The block consists of eleven houses and a common room to be used as a club room, available for all the veterans in the county. On the decease of the veterans, it is the intention of the donor to place in the homes the employees of his firm. Each house has a living-room, scullery, pantry, and six of the houses have two bedrooms and five of them three bedrooms. The land is low-lying, and in exceptional floods would be subject to flooding; the houses have therefore been raised four feet above the ground, with a flagged terrace in front and grass slope to the natural ground. The railings shown in the general view were provided at the special request of the donor as a protection for the old people. The work is carried out with a red-sand brick plinth, and cement rough cast above, lime-whited. The roofs are of a warm red hand-made Bedfordshire tile. The grounds have been laid out principally in lawns, with herbaceous borders, the paths being

formed in old Yorkshire flags about two feet wide, laid at random, with gravel setting. The furniture for the common-room and the living-room of the houses has been designed in keeping with the building, as also the garden furniture, consisting of garden-seats, pergola, etc. The work has been designed and carried out under the supervision of Mr. W. R. Gleave, of the firm of Calvert & Gleave, architects, Nottingham.

The house at Headley, in Surrey, designed by Mr. E. Guy Dawber, of London, is just nearing completion, and stands on a high road overlooking the beautiful Headley Heath on the south, and a great stretch of open country towards Epsom Downs on the north. It has been treated symmetrically and rather in the manner of the early 18th century in design and detail, the whole composition being kept as quiet and broad in treatment as possible. The outside is of brick varied in colour from purples to deep reds, and the roof is of dark tiles, and the woodwork to the cornices, sash windows, entrance porch and bays has all been kept white. In plan the rooms are arranged to get sun at some period of the day. The porch opens into the hall with a window looking down a wide herbaceous border on the north



DOROTHY BOOT HOMES: THE COMMON ROOM
W. R. GLEAVE, ARCHITECT

Recent Designs in Domestic Architecture



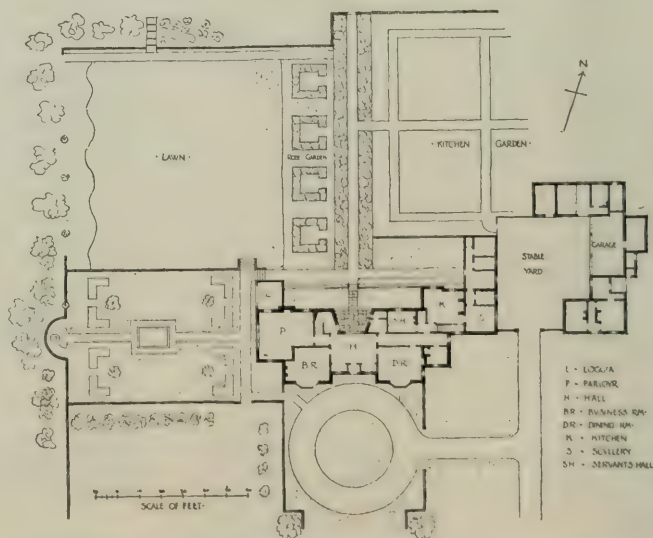
THE DOROTHY BOOT HOMES FOR VETERANS: THE COMMON ROOM
W. R. GLEAVE, ARCHITECT

side of the house, and giving a pleasant note of colour immediately on entering. The parlour overlooks a small enclosed garden bounded by yew hedges with a water pool in the centre, and a small loggia facing west also opens out of the parlour with steps leading down to the lawns and other gardens. As the ground falls rather quickly on the north side, a raised terrace by the house, with steps from it, makes a pleasant feature and gives the appearance of a strong base to the house.

The stables, garage and coachman's cottage are all arranged in one scheme with the drive leading direct, and a forecourt in front of the house. Inside, the house has been treated very simply, with mahogany doors to the various rooms and white panelling in the parlour and hall, etc., and oak floors, the general endeavour having been to design a house with as little expense in eventual upkeep as possible.

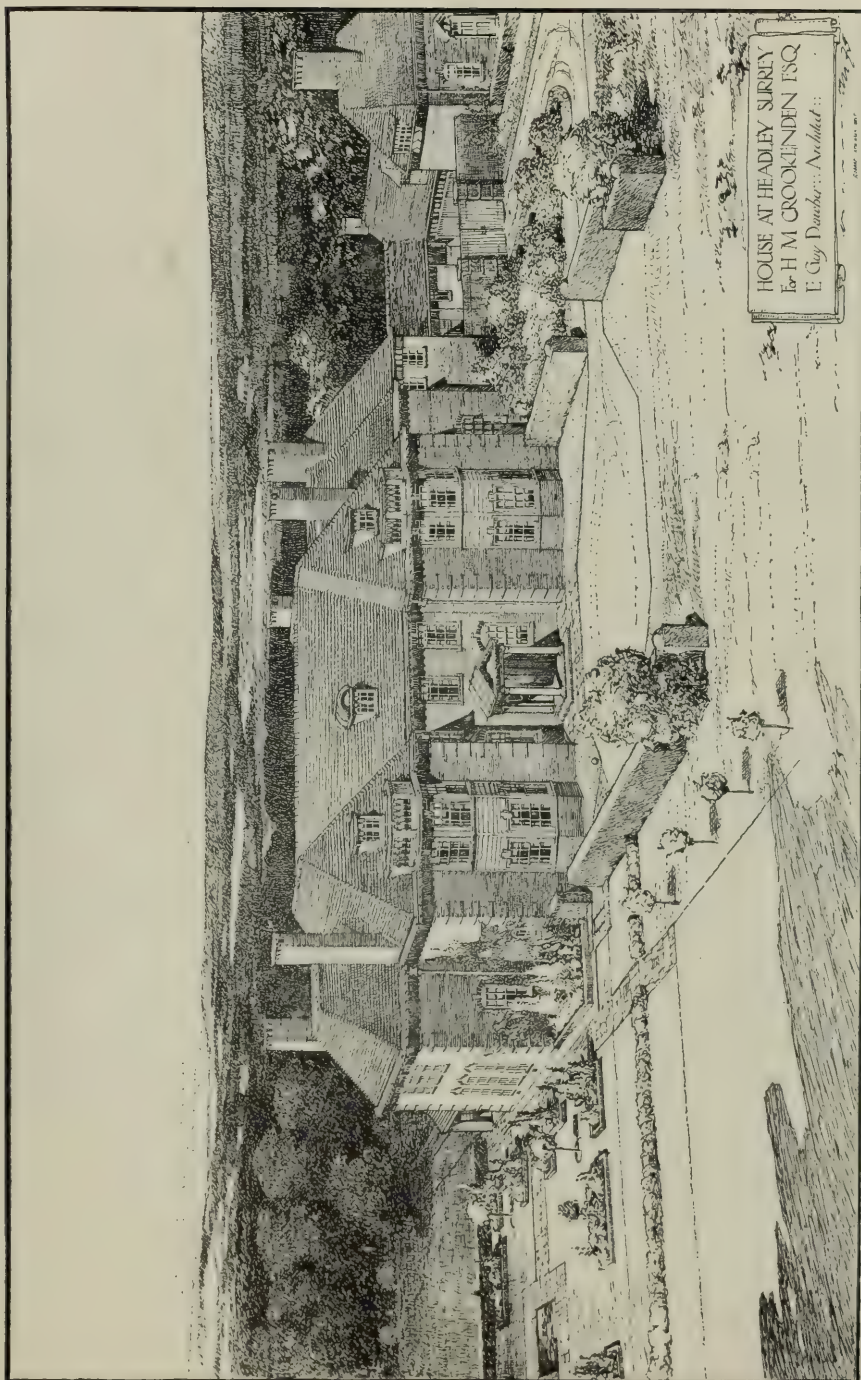
The house in North Bedfordshire, designed by Mr. A. P. Starkey, of Bedford, although particularly symmetrical in balance, has lost very few of the practical requirements necessary. The West

large hall measuring 45 feet by 16 feet, and lighted by seven windows looking on to the terrace. The entrance to the house is on the northern side through a rectangular forecourt. The first floor carries out the same idea—the West wing together with the South front containing the principal bedrooms, arranged as far as possible with their own dressing and bathrooms *en suite*. The East wing, to which access is given by a separate staircase, contains day and night nurseries, a "sewing-room"

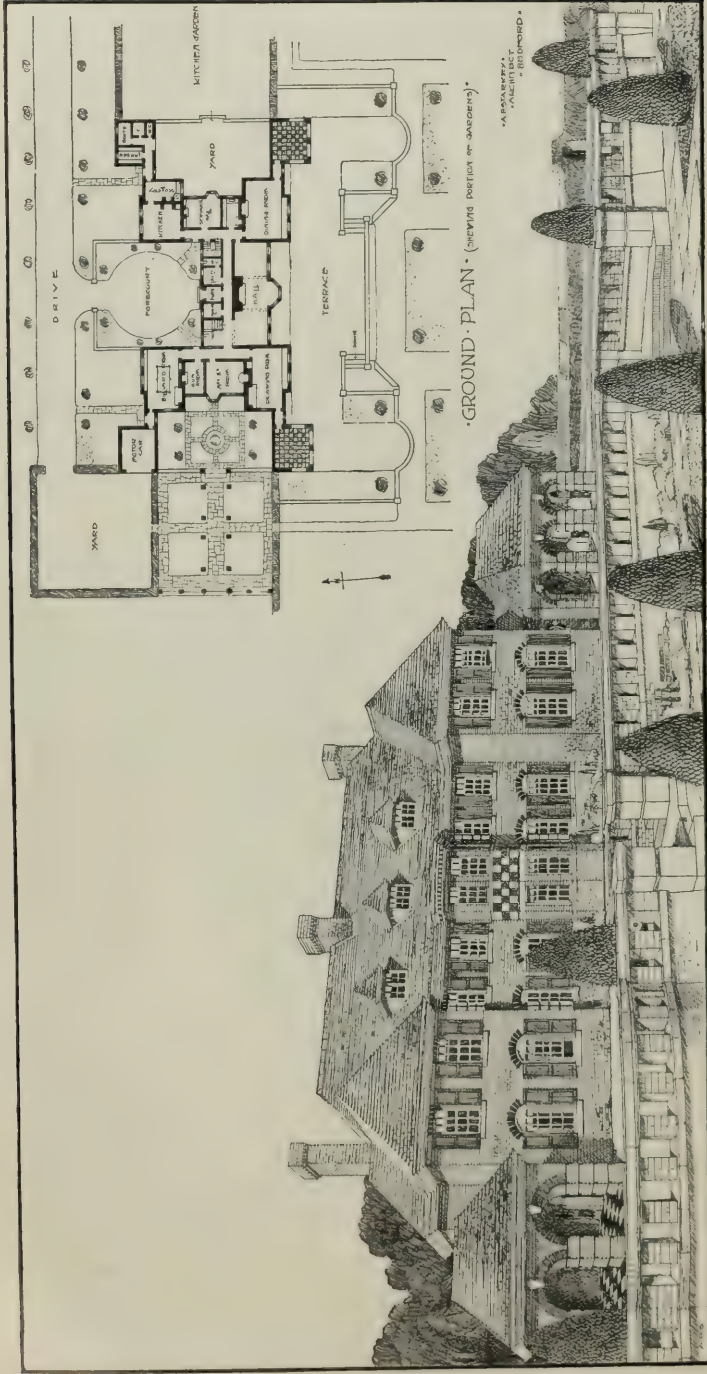


PLAN OF HOUSE AT HEADLEY HEATH, SURREY

E. GUY DAWBER, ARCHITECT



HOUSE AT HEADLEY, SURREY
DESIGNED BY H. M. GROOMBOLD, F.S.Q.
ENGRAVED BY D. D. D. D.



SKETCH DESIGN FOR A HOUSE
IN NORTH BEDFORDSHIRE. A. P.
STARKEY, ARCHITECT

Henry Tebbitt, Australian Water-Colour Painter

and a nurse's bedroom. Further servants' bedrooms are placed in the attic. The locality suggested the use of local bricks and hand-made tiles—with the occasional use of chequer panels in stone and pebbles. The gardens have been designed by the architect in keeping with the house, flagged paths being a feature of those on the western side.

INTERNATIONAL FINE ART EXHIBITION, ROME, 1911.

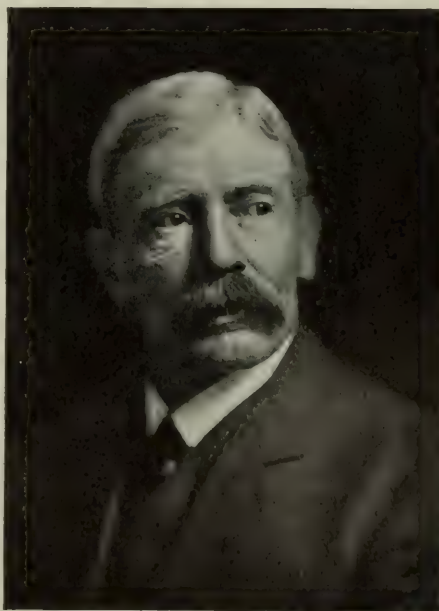
SIR ISIDORE SPIELMANN, Director for Art of the Exhibitions Branch of the Board of Trade, desires it to be stated, for the information of those who have already promised to contribute works of art to the International Fine Arts Exhibition to be held in Rome early next year, and for the benefit of those also to whom application for the loan of additional works is being made, that the Exhibitions Branch of the Board of Trade is on this occasion itself erecting the building in which British works of art are to be exhibited. The building, which will be completely isolated, is being constructed of fire-resisting materials (steel and cement); no artificial light or heating apparatus will be installed, and every precaution will be taken to ensure the safety of the building and its contents. Owners of art treasures need have no fear of risk from fire, and may with confidence accede to the request of the Royal Commission and Exhibitions Branch of the Board of Trade, and safely lend them for exhibition. It may be added that few cities are provided with so abundant a water supply as the City of Rome.

The British section at this exhibition will include paintings in oil and water-colour, architectural drawings, black-and-white drawings and engravings, and sculpture by living and deceased artists. Special care will be taken of all works entrusted to the Committee (which is composed of leading artists and representatives of all the chief societies and institutions connected with art); the expenses of collection and transport will be defrayed out of the grant made by the Treasury, and special officers will take charge of the exhibits during transit and throughout the continuance of the exhibition. As already announced in these pages, the Italian authorities intend to distribute a large sum (200,000 lire) in prizes for modern works of art executed between 1901 and 1911, and they will purchase works of art among the various sections to the value of half-a-million lire (£20,000).

A N AUSTRALIAN WATER- COLOUR PAINTER: HENRY TEBBITT. BY W. ALDEN- HOVEN.

It was while on a visit to Queensland, some sixteen or seventeen years ago, that I first saw in the Brisbane Art Gallery an example of Henry Tebbitt's work in water-colour. I was at once impressed with the directness of purpose, the absolute unconventional mode of treatment and delicacy of colour. I there and then made up my mind to become acquainted with Mr. Tebbitt and his work, and have since that time been closely associated with him.

Mr. Tebbitt was born in Paris of English parents, and, though destined to a business career, he soon discovered that his ambitions were not commercial. He visited the principal art schools in Europe, plying his brush in a desultory way, and gaining much experience. He showed at many exhibitions, both on the Continent and in England—notably the Royal Academy in 1882, where he exhibited an oil painting, *Southampton Water*, which at the time was very well spoken of. But it was not until he arrived in Australia, and was impressed by the



PORTRAIT OF MR. HENRY TEBBITT
(Photo, Appleby, Sydney)

Henry Tebbitt, Australian Water-Colour Painter

grandeur and vastness of the Australian Bush, that his artistic career may be said to have begun.

It is questionable, in discussing a painter or his work, whether it be better to do it through his personality or through his work. In this case, however, I think the two may be safely placed together. Firstly, it is a great deal owing to his personality, certainly as much as to his work, that Mr. Tebbitt has succeeded by hard and determined study in mastering the difficulties and intricacies of Australian scenery. Let it be said that Mr. Tebbitt is purely a student of Nature and a landscape and marine painter.

To an artist coming directly from Europe to Australia the differences in atmosphere, vegetation and colouring are so enormous that it takes a few years for him to overcome his feeling for English foliage and herbage and to become temperamentally acclimatised. Thus it happened that during the first part of his life in New South Wales Mr. Tebbitt contented himself by painting English scenes, particularly of the Thames, which found their way into the homes of many patrons who, far away from the old country, were glad to have some reminiscence of the land they might never see again.

But gradually, when thoroughly reconciled to this new and well-beloved country, he abandoned all this and devoted himself with no less enthusiasm to portraying the magnificent largeness and weirdness of the Australian land and river; and I may, without flattery or prejudice, say that

he has succeeded where many have given it up in sheer despair.

I may give as an instance the Blue Mountains of New South Wales. These have a distinct colouring of their own. It is not so much the intense blue of the distances, but a peculiarly opalescent effect, which distinguishes this particular corner of Australia and makes it quite unique, for it is unlike any other scenery in the world. Many artists have attempted the study of these mountains, but have given it up. To Mr. Tebbitt's lot it has fallen to be the first to have mastered the difficulty. I might add that these mountains are only in their "blue beauty" during the very cold months of the year, and, their altitude being considerable, the work of the artist who essays to record their charms is both arduous and onerous; but Mr. Tebbitt's great merit is to allow no obstacles to deter him from any given object he has in view.

To study the forest land of Australia, which is truly gigantic and sublime in its beauty, as well as most intricate in its sub-tropical undergrowth, Mr. Tebbitt has caused a studio to be erected in the very heart of the trees he loves to depict. It may be explained at this point that, unlike the trees of Europe, which are in most cases distinguishable by their foliage, the trees of Australia are mostly named and recognised by the different colourings of their trunks—hence the "black butt," "woolly butt," "mahogany," etc. The foliage also is different, for the leaves, with some few exceptions,



"BALMORAL BEACH, SYDNEY HARBOUR" (WATER-COLOUR)

BY HENRY TEBBITT



"THE BLUE MOUNTAINS AT KATOOMBA, NEW SOUTH WALES"

BY HENRY TEBBITT

of a monotonous grey-green, everywhere hang perpendicularly, a habit which Nature has established in order to counteract a too rapid evaporation.

That intimate study of Nature which marks all Mr. Tebbitt's work has been well emphasised by a critic, who writes :—

"Henry Tebbitt signs about twenty transcripts from Nature, mostly finished productions, together with a few sketches, full of freshness and vigour, executed with equal freedom and decision of touch, and a nice sense of form and colour. Standing in the presence of so many and such various examples of his masterly pencil, you feel that they bear the impress of genius, while they also testify to his unwearying industry, and verify Wordsworth's assertion that—

'Nature never did betray the heart that loved her.'

Mr. Tebbitt's affection for her, in every mood and under every aspect, finds expression in all the scenes he depicts. He looks at her with the eye of an artist and the brain of a poet. Therefore his interpretations of Nature are not superficial or literal. By intuition and sympathy he divines her hidden meanings and develops those beauties which are not discernible by the common eye of the prosaic observer. To Mr. Tebbitt the glow of sunset, the repose of a landscape in the still evening, when a holy calm settles down on the universal face of things, the placid surface of a broad stream, reflecting every leaf and twig, the

mystery of night as it envelops the margin of a lonely forest, are so many poems which inspire him to translate them in terms of pictorial art. And he does so affectionately and caressingly. Nature has spoken to him in her own eloquent way. He has listened with reverent attention to her voice, and he repeats her message with his pencil."

These remarks were made on the occasion of Mr. Tebbitt's first exhibition in Melbourne, where, notwithstanding a certain amount of adverse criticism, he succeeded in making a name and disposing of many important works, notably *Australian Giants* (purchased for the Bendigo Art Gallery), one of the few pictures he has painted in oils, and many fine water-colour drawings, such as *The Majesty of the Blue Mountains*, a work absolutely simple in its treatment but full of the vastness which so characterises these mountains ; *A Wet Day in the Bush*, grey, solemn, dismal almost, but familiar to all those who know this country, with its gaunt spectral trees, denuded of their foliage by the process of "ring barking" familiar to all Australians who work on the land and want grass instead of trees ; *The Tasman Sea* in one of her pacific moods—a deep blue sky—with the blinding haze of heat on the horizon, a deep blue sea, unruffled. These are the simple subjects which have made Tebbitt famous in this land, where art a few decades ago was entirely at a discount. To my mind, Mr. Tebbitt has done

much in his unobtrusive way to elevate the love of art here, and if he has achieved nothing more, he has certainly helped many others to become members of the fraternity.

Of his methods very little need be said. I really think Tebbitt has invented his own technique, believing in the fact that, whether a painting be effected by the use of brush, thumb, palette knife or otherwise, so long as the result is the result of his method, not the fortune of chance, which so many water-colour artists depend on, he has gained his aim. He uses pure colour without any addition of Chinese white or body colour.

My intimate knowledge is that of a man who has a positive dislike to praise, and is always content to rely on his own efforts to convince. A more genial friend it would be hard to find, and I thoroughly believe he is one of the few remaining "Bohemians." The man lives for his work, and his work after him will live for him. W. A.

(The illustrations to this article are reproduced by permission of Messrs. Angus and Robertson, Ltd., of Sydney.)

STUDIO-TALK.

(From Our Own Correspondents.)

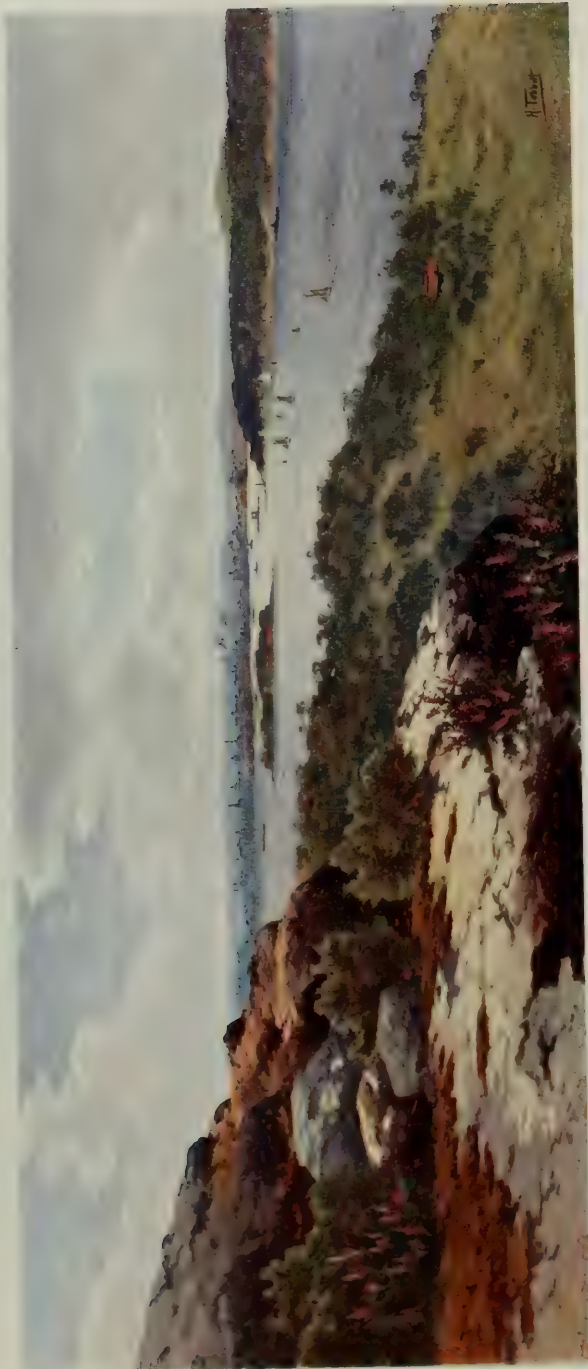
LONDON.—Mr. Gilbert Bayes, the sculptor, has been asked to execute the design for the new "Great Seal" of England. This is one of the important commissions which fall to artists as a sequence of the demise of the Crown. The Great Seal is affixed to all weighty documents of State, and its safe custody is one of the functions of the Lord High Chancellor.

The autumn exhibition of the Royal Society of British Artists contains many vigorously painted and accomplished canvases, and the number of smaller panels is greater than usual on this occasion. Pictures that are characteristic of the best elements in this season's show are *Near Worthing* and *Noon's Sapphire*, by Mr. D. Murray Smith; *Purple and Silver*, by Mr. W. Graham Robertson; *The Barn*, a sketch, and *Wellington Grove*, *Granada*, by Mr. A. H. Elphenstone; *Valley of the Torridge*, by Mr. A. Carruthers-Gould; *The Glade*, a decorative landscape,

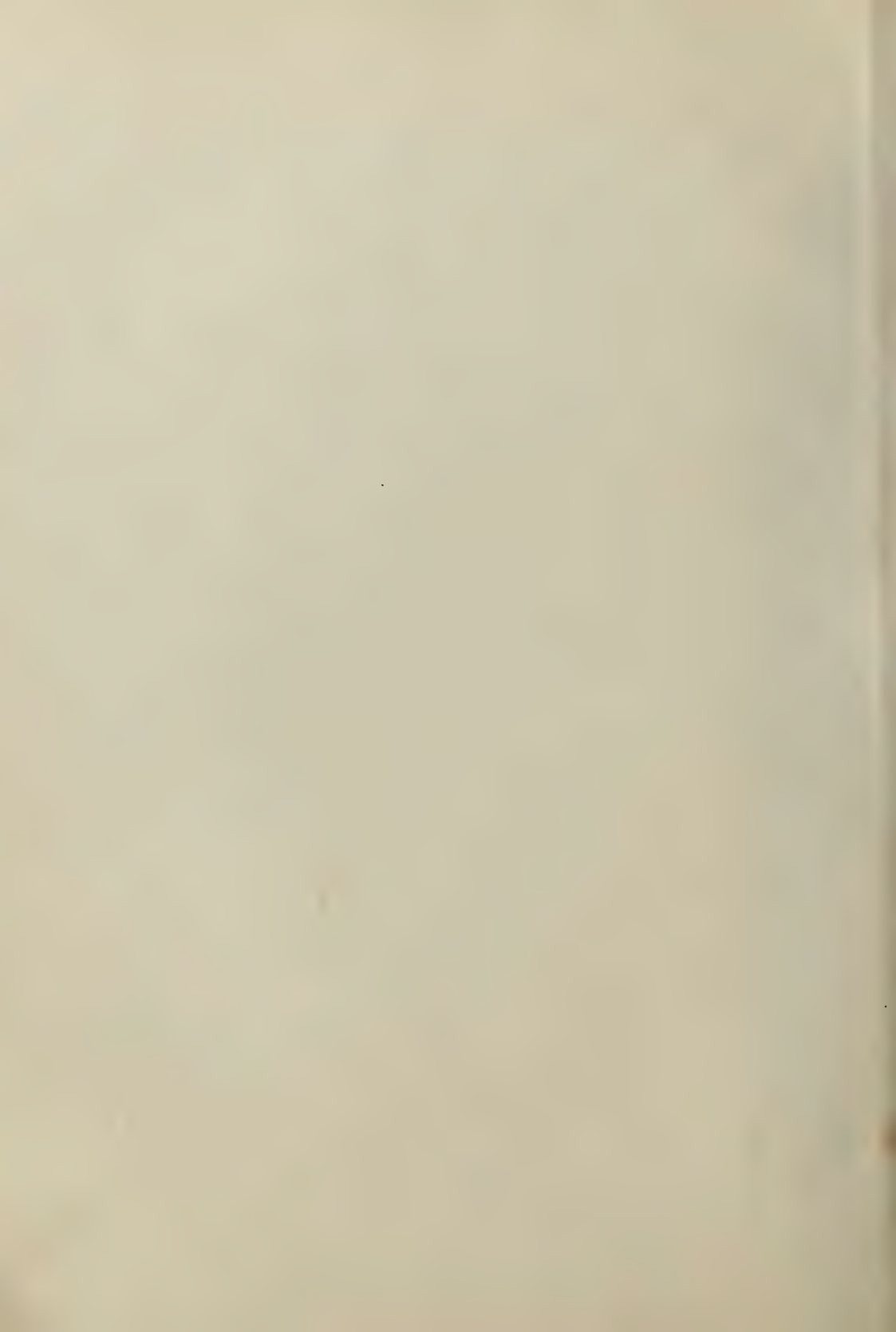


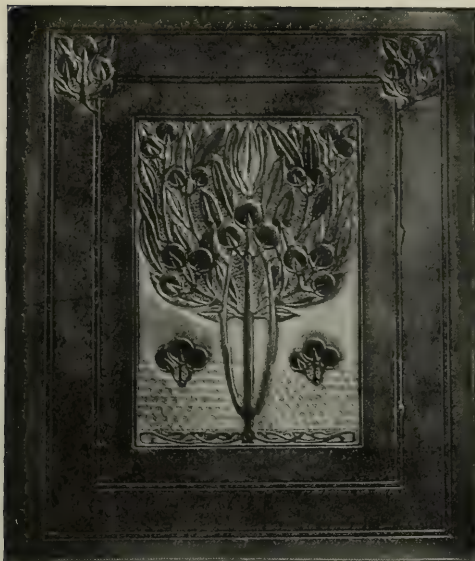
"ON THE TWEED RIVER, NEW SOUTH WALES"

BY HENRY TEBBITT



"SYDNEY FROM VAUCLUSE."
FROM A WATER COLOUR DRAWING
BY HENRY TEBBITT.





BLOTTER IN CARVED, MODELLED AND STAINED LEATHER
DESIGNED AND EXECUTED BY MISS E. ELLIN CARTER

by Mr. Alfred Hartley; *The Portal of the Oberland*, by Mr. Hans Trier; *The Valley of the Cauche, Picardy*, by Mr. Fred Miller; *Early Morning: Lake Te Anau, N.Z.*, by Mr. E. W. Christmas; *Dedham Mill: Winter*, by Mr. John G. Withycombe; portraits by Messrs. R. G. Eves, Horace Middleton and E. Patry. *Reflected Lights*, by Mr. Hayley Lever, is an exceptionally well-designed picture in which a very interesting effect of light has been contrived, but there is nothing to rival *The White Room* of Mr. Joseph Simpson for freshness and purity of scheme. The president, Sir Alfred East's, *An English Manor*, with the play of sunlight on the grass, is among his most happy efforts. Of exceptional interest are the water colours, particularly *A Dorset Bay*, by Mr. W. E. Riley; *The Restoration of Winchester Cathedral*, by Mr. W. T. M. Hawsworth; *Concarneau*, by Mr. Owen Overton; Sussex scenes by Mr. D. Murray Smith; and those contributed by the president.

We give on this page two interesting examples of leather work by Miss E.

Ellin Carter, who practises her craft in London and Brighton. Miss Carter specialises in the Mexican style of decorating leather. In this class of work the decoration is all on the surface of the leather and there is no padding, the relief being obtained by carving and modelling. The process is one which has obvious merits and advantages where figure work is involved, as the modelling may be as subtle and delicate as a piece of wax modelling and quite as fascinating. It requires, however, a great deal of care, as the possibilities of correction are very limited. Miss Carter has received various prizes for her leather work, among others a gold medal at the Shepherd's Bush Exhibition last year.

The Royal Institute of Oil Painters is holding its 28th Exhibition, and practically every variety of painting is to be found upon its walls, from the "pretty-pretty" up to the art of Mr. J. S. Sargent, with styles and points-of-view in every way at variance with each other. This variety is not unpleasant,



BLOTTER IN CARVED, MODELLED AND STAINED LEATHER
DESIGNED AND EXECUTED BY MISS E. ELLIN CARTER



"WILL-O'-THE-WISP"

BY THEODORA COWAN

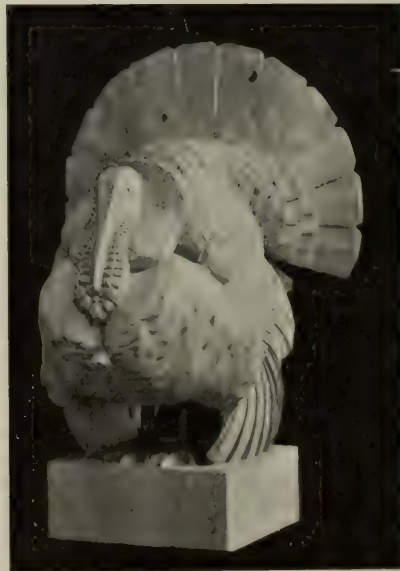
success, is Mr. L. Campbell Taylor's picture, called simply *Interior*.

The figure, *Will o' the Wisp*, here reproduced, is by Miss Theodora Cowan, an Australian sculptress who received her training in Florence. Miss Cowan, who is now settled in England, has executed busts of Sir Edmund Barton, the Australian statesman, and Professor Flinders Petrie, the eminent Egyptologist, both of which have been illustrated in these pages. At the Franco-British Exhibition she received a gold medal for her work.

The annual exhibition of toys which is always such an attractive feature at the Baillie Gallery in Brook Street for a few weeks before Christmas, promises this year to be fully as interesting as on previous occasions. In anticipation of the event

we give here a few illustrations showing some of the toys from Austria which will be on view. The designing and making of toys have come to be a recognised branch of applied art in that

it only makes criticism upon any but the broadest lines impossible. The hanging is well-done, and except for the tucking away of a little gem, *The Dining Room*, by Mr. Arthur Streeton, it would have lived up to the Sargent and the pictures by Mr. Glyn Philpot in the big room. Pictures which invite consideration besides these are *Mother and Sons*, by Mr. James Quinn; *Sketch of the Painter's Mother*, by Mr. Algernon Talmage; *The Wine-taster*, by Miss Anna Airy; *The Black Cat*, by Mr. Cyrus Cuneo; *The Blind Man*, by Mr. Frank Craig; *September*, by Mr. T. C. Dugdale; *Italian Soldier*, by Mr. Eric H. Kennington; *W. Reynolds Stephen, Esq.*, by Mr. T. Young Hunter; *Apples*, by Mr. A. F. W. Hayward; *The Paisley Shawl*, by Mr. Oswald Birley; *Sketch—The Patchwork Dressing Gown*, by Mr. Rowley Leggett; *Bargaining*, by Miss Flora M. Reid; *The Storm Cloud*, by Mr. Arthur Friedenson; *Summer-time*, by Mr. James L. Henry; *Carrick Roads*, by Mr. J. S. Aumonier; *Roses and Delphiniums*, by Mr. J. Moppett Perkins; *Peaches, Nuts, and Grapes*, by Mr. Henry Thomas Schaffer; *Distant Thoughts*, by Mr. Carlton A. Smith; *Caprice*, by Mr. W. Russell Flint; *At the Head of the Stairs*, by Mr. W. H. Margetson; *Water Lilies*, by Mr. W. B. E. Ranken. There is a delicate little interior here by Mr. Denys Wells, whose work also calls attention to itself this year at the R.B.A. Another interior painted with sympathy, and consequently with



TOY TURKEY. CARVED IN WOOD BY PROF. F. BARWIG



TOYS DESIGNED AND EXECUTED
BY PROF. FRANZ BARWIG



TOY ANIMALS

DESIGNED AND CARVED IN WOOD BY PROF. F. BARWIG

country. The toys of Prof. Barwig, Prof. Schufinsky, Frau Harlfinger-Zakucka, Fräulein Podhajska and other artists who have followed their lead, have found their way into many countries, and their popularity is on the increase. It is characteristic of these artists that they bestow just as much thought on the production of these playthings as on more serious work.

The Baillie Gallery's recent exhibitions have been Mr. T. Friedenson's landscape drawings in water colours, Mr. E. Newell Marshall's *Life in Cairo and the East*, a series of sketches in pencil and colour, pictures of Algiers and Mentone by Alicia Blakesley, and paintings and portraits by Madame Erna Hoppe. Mr. Friedenson has a very charming talent; his *Evening, The Seine at Caudebec, Morning, Scarborough* and *Wensleydale* were very pleasant pictures. Madame Erna Hoppe tackles great difficulties, working on a large scale successfully,

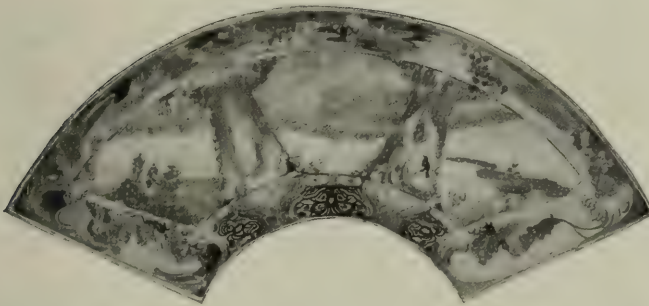
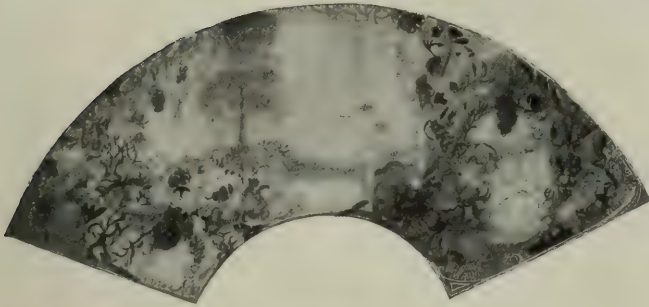
and is not without an interesting manner of her own.

At Walker's Gallery, in Bond Street, Mr. Lester Sutcliffe, R.C.A., and Mrs. Lester Sutcliffe have been holding a combined exhibition. The former's work is devoted to the medium of charcoal, and some examples were given in our last issue. His grey pictures are the most successful of all, and show an admirable treatment in conveying the light of early morning. He prepares his

own paper and makes his own charcoal, striving for an effect to be obtained in flat tones. He has devoted many years to experiments with his materials in search of the best means to the unusual effect he attains. Mrs. Sutcliffe is



TOYS DESIGNED BY FANNY HARLFINGER-ZAKUCKA, MINKA PODHAJSKA, J. KYSELO, AND PROF. BARWIG. EXECUTED BY THE GENOSSENSCHAFT DER SPIELWARENERZEUGER, HORITZ, BOHEMIA



PAINTED SILK FANS

BY GEORGE SHERINGHAM

known as a flower painter, and is a student of Rathgens, pupil of Fantin-Latour. Her picture, *Primrose Day*, was bought by the Leeds Art Gallery. Miss Hilda Walker contributed to the exhibition 24 monotypes in colour and black-and-white.

Among the few artists who devote themselves to the decoration of the fan Mr. George Sheringham has latterly turned his attention in this direction with much success, and three examples of his designs will be found reproduced on this page.

Mr. Sheringham studied at the Slade School, and later under Mr. Harry Becker, afterwards working for nearly two years in Paris. As a painter in water colours he has twice held successful exhibitions in London. He has on two occasions recently exhibited his fans at the Ryder Gallery, where he is this month holding a special exhibition of them.

The Bill to amend and consolidate the law relating to copyright throughout the British dominions which was introduced by a member of the Government before Parliament rose for the recess, will possibly come up for debate during the autumn session. Both in form and as regards particular provisions, the Bill leaves much to be desired. We think the process of consolidation might have been better carried out if the provisions relating to the particular classes of work to be protected—literary, dramatic, musical, artistic—had been grouped into compartments. As the Bill is drafted, if one wants to find out what its provisions are with regard to artistic copyright, it is

necessary to read it through in its entirety. The principal innovations in the Bill are those which extend the term of copyright and bring within the protection of the law architectural works of art. The former is fixed at the author's life and fifty years after, so that where the author is a young man, copyright may in many cases endure for a century, but a proviso puts it within the power of a State official (the Comptroller of Patents) to exercise the rights of the owner of the copyright at any time after the death of the author and to grant a licence to reproduce a work in certain



BOX PAINTED IN VARNISH

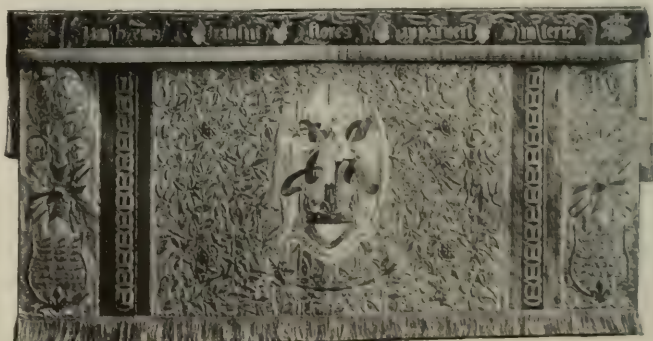
BY ALYS H. TROTTER

law of artistic copyright are introduced. Under Section 3 the author of a work of art need not in future reserve copyright when selling it, but unless expressly reserved copyright goes with the work if the owner of both is not the author. Registration is not obligatory, but neglect to register may materially affect the copyright owner's claims against an infringer. It would have been better we think to have retained the provisions of the law as it now stands in regard to registration in the case of all assignments of copyright where that right is severed from ownership of the work itself.

cases in which "the reasonable requirements of the public are not satisfied," an expression which ought to be more clearly defined. The clauses relating to architectural works of art have given rise to a good deal of criticism, and architects themselves are by no means unanimous in their approval of them. An "architectural work of art" is defined by the Bill as "any building or structure having an artistic character or design, in respect of such character or design, but not in respect of the processes or methods of its construction." A design on paper, as apart from its execution, is apparently protected by the provisions relating to artistic works; but there does not seem to be any explicit protection against the unauthorised execution of such a design. It is expressly provided that copyright in an "architectural work of art," shall not be infringed by making paintings, drawings, engravings, or photographs thereof; and that where the copyright is infringed by the construction of a building or other structure the copyright owner shall not be entitled to an injunction restraining the construction of such other building, or to order its demolition when constructed.

The frontal illustrated on this page is worked entirely in gold on rose silk brocade, with the exception of the grapes and vine leaves on the dark blue velvet super-frontal, and the lilies, etc., in the centre of the frontal. The whole of the gold is in varying widths of military gold braid and lace, with a few exceptions, such as the stars and the branches of the rose, which are in silver-gilt flat thread, almost a very narrow tape.

The box illustrated above is one among others shown by Mrs. A. P. Trotter at an exhibition held at Walker's Gallery some little time ago. The work, which follows an 18th century receipt, is prepared with colour ground in varnish and without any oil throughout, except where oil gilding is used as a substratum for the varnish. A very beautiful translucency can be produced by this method. Many coats of clear varnish are



ALTAR FRONTAL FOR ST. PETER'S, STOKES-ON-TERN, SALOP. DESIGNED BY COL. H. BRETON. EXECUTED BY SCHOOL OF EMBROIDERY, ST. MARGARET'S CONVENT, EAST GRINSTEAD

Under the Bill several further alterations in the



(See Glasgow Studio-Talk, next page)

"THE BELL TOWER AT THE TOWER
OF LONDON." FROM THE ETCHING
BY SUSAN F. CRAWFORD



"LAMBETH PALACE" (ETCHING)

BY SUSAN F. CRAWFORD

laid on, and each, when absolutely dry, is ground with pumice and polished with tripoli. Some of Mrs. Trotter's boxes have been two years in the process and have as many as twenty layers of varnish. Mrs. Trotter is an old Slade student and pupil of Professor Legros. She began to experiment in this work some fifteen years ago.

GLASGOW.—The two plates here reproduced belong to a long series of Metropolitan studies representing some of the latest work of Miss Crawford. The one suggests well the reposeful dignity of the old archiepiscopal residence as seen from the river; the other recalls the story of Harrison Ainsworth, with all its grim incidents. The Tower of London is rich in suggestion to the artist, and by the courtesy of the Governor

Miss Crawford was able to bring away many interesting sketches.
J. T.

PARIS.—The *Tête d'Homme*, by Honoré Daumier, which we reproduce opposite, is from an extremely beautiful work belonging to the eminent man of letters and art critic Théodore Duret. M. Duret, who was born in 1838, has been the close friend not only of the whole phalanx of the *Impressionistes*, but more particularly of Manet, to the study and appreciation of whose talents he has devoted numerous articles and some excellent books. He has at all times been a collector of works by masters whose art pleased him, and his purchases are invariably guided by a rare happiness of selection; hence it is that his collection is one of the finest and choicest in Paris.
H. F.



(In the Collection of M. Théodore Duret, Paris.)

"TÊTE D'HOMME."
BY HONORÉ DAUMIER.

VIENNA.—Otto Hofner is one of the rising young sculptors and medallists in whom Austria bids fair to be rich. He learnt his art under Prof. Schwarz, at the Kunstgewerbeschule, earned many prizes, spent much time in travelling, and was particularly



STUDY IN BAS RELIEF

BY OTTO HOFNER

delighted with Paris and London, where he gained a good deal of knowledge. He has executed many larger works of sculpture, and gained some praise and acknowledgment for his monument of the late Empress of Austria. He is also a teacher in the special school for gold and silver work. He has devoted much attention to applied art, and has designed many articles of gold and silver; but some of his best efforts are shown in his plaquettes and medals. *Hansl and Gretl*, the



MEDAL: FRIEDRICH NIETZSCHE. BY OTTO HOFNER

Nietzsche medal, and the other work here reproduced, are good examples of his methods.

The modern movement in art has made itself felt in many directions, and among others it is responsible for the changed appearance which not a few of the shops of Vienna have assumed during the past two or three years. Many prominent men are devoting much attention to this particular branch of their profession. Adolf Loos was a pioneer in this direction, and others quickly followed suit. Hans Prutscher, a man of great practical experience and theoretical knowledge, is among those who have exercised their talent in this sphere. The son of a joiner and cabinet-maker, he is an auto-didact in all that pertains to architecture. He has worked at all and everything:— as a labourer, general handy-man, carpenter, joiner, mason, intarsia maker. Being an excellent



PLAQUETTE

BY OTTO HOFNER

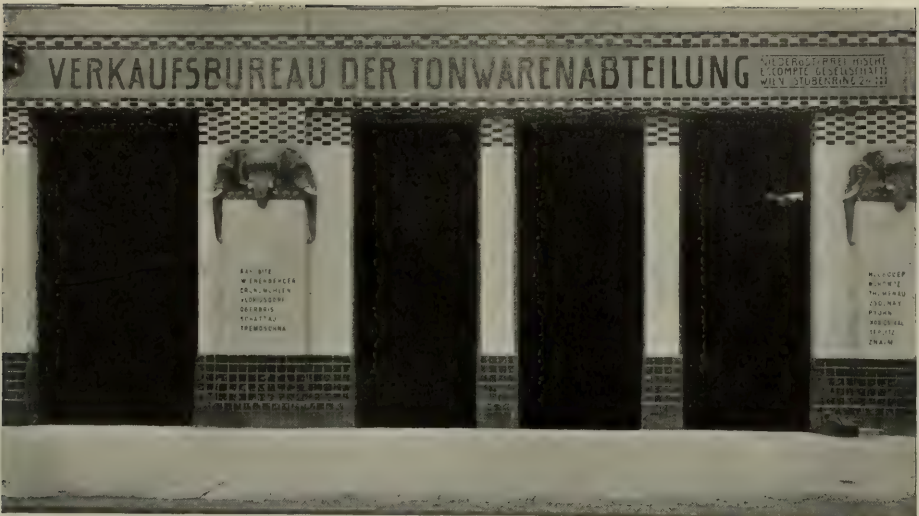


RECEPTION ROOM AT A FASHIONS EXHIBITION DESIGNED BY HANS PRUTSCHER



POULTEER'S SHOP

DESIGNED BY HANS PRUTSCHER

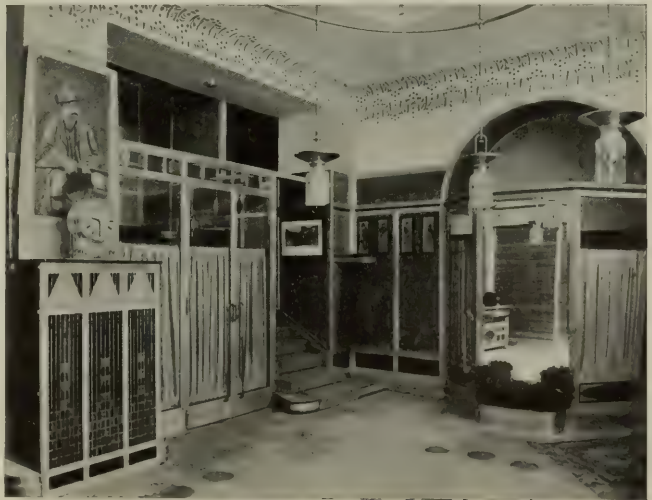


SHOP FRONT IN THE RINGSTRASSE, VIENNA

DESIGNED BY HANS PRUTSCHER

draughtsman, he determined, on settling down in Vienna, to work his way up as an architect of shops, which may now be said to be his speciality. A tailor's shop (see below) was his first effort. This particular shop was a very old one, and the lighting arrangements being very bad, it had therefore to be entirely reconstructed. Considerable use has been made of aluminium for the frames of the glass, the gas stoves, and other purposes. Every available space has been utilised; the doors of the wall-cupboards open on both sides, all the shelves are movable, and the work exceedingly well done. The reception room shown on the opposite page was designed for "Wiener Mode" at an exhibition of fashions held in Vienna some time ago. The interior of a poulterer's shop is extremely refreshing, everything is delightfully expressive of its purpose. The mosaic frieze designed by Hubert von Zwicke is a charming

ornament of fine decorative effect. The walls are of white tiles, the counter of white marble, the floor of grey and white tiles, everything washable, which is as it should be, considering its purpose. The shop-front of a pottery depôt (above) is on the famous Ringstrasse, and is highly attractive with its broad, flat columns of deep emerald green fayence on a white



INTERIOR OF A TAILOR'S SHOP

DESIGNED BY HANS PRUTSCHER

surface, quite in harmony with the nature of the business.

The art of wood-engraving has few more ardent disciples than Dr. Rudolf Junk, an example of whose work is given in the coloured reproduction on the opposite page. It is a subject in which he has aimed at no complex effects, and in fact he has employed no more than four tints in producing the final result. This simplification is characteristic of the artist's wood-cuts, and is in accord with the traditions of the art as practised in Europe. An interesting specimen of Dr. Junk's craftsmanship is a little book, "Der kluge Knecht"—a bibliographical gem in which both illustrations and letterpress are cut in wood in the ancient style; and another volume, a book of sonnets, is at present being produced by him in the same way. It may be mentioned that Dr. Junk is very near-sighted, so that every thing at a little distance appears to him like a cloudy mist from which the varying tones gradually emerge. It is due to this visual peculiarity and not any affectation on the

artist's part that his work has a character that may be described as *pointillé*, for he sees nature as a conglomeration of stipple points. He is a member of the "Hagenbund" and most of the Society's exhibition catalogues are decorated by him. He was educated at the famous old monastery of Melk on the Danube, where he was fortunate in having as his teacher of drawing, Pater Benedict, a man of broad ideas who strongly inculcated in his pupils an unremitting study of nature.

Among some very interesting work lately shown at the Arnot Gallery were a series of landscapes by Eugen Stibbe, an Austrian artist, who finds his favourite motives round about Etaples and Moret on the Loire. His treatment is eminently poetical, and his pictures have, moreover, a personal touch which lends them a peculiar charm. His colour is refined, delicate and soft, and he renders what lies before him with a fine view to pictorial effect, and at the same time a truth to nature which makes them singularly attractive. His *Schnellzug von Calais* was favourably received at the Paris Salon



"HERBSTMORGEN AM KANAL"

(In the possession of Baron Hatvány)

BY EUGEN STIBBE



FROM A COLOURED WOOD-
ENGRAVING BY RUDOLF JUNK.



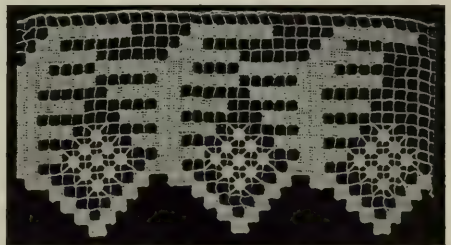
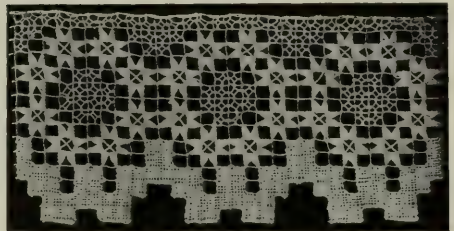
DARNED NET (FILET) LACE.
DESIGNED BY FRANZISKA HOFMANNINGER
WORKED BY EMMA REINLE

three years ago, and his *Herbstmorgen am Kanal*, ("An Autumn Morning on the Canal"), now reproduced (page 158), has been acquired by Baron Hatvány, of Budapest, for his collection of modern painters

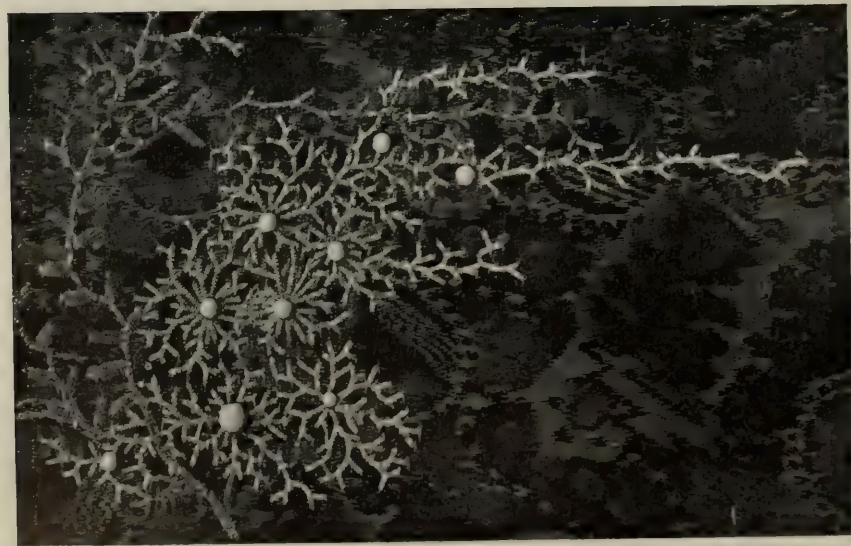
In the recent history of Austrian lace the name of Franziska Hofmanninger holds an honoured place with that of Mathilde Hrdlicka, a colleague of hers at the Imperial School of Embroidery and Lace-making. The designs of both these ladies have on several occasions been illustrated in these pages and aroused widespread interest. The designs by Miss Hofmanninger here reproduced represent some of her more recent work in the

designing and working of lace and embroidery, her collaborator in the case of the lace being a gifted craftswoman, Miss Reinle. Miss Hofmanninger is a true Viennese and an artist by instinct. She is possessed of a fertile and dainty imagination from which issues a rich harvest of beautiful work. She designs while she works, the materials before her stimulating her imagination and suggesting new creations. Thus a piece of coloured silk in the design of which the tints of coral and blue-green predominated suggested the piece of embroidery shown on p. 162, in which corals are employed with the finest silks, the effect being exceedingly striking. In her lace designs, too, though the feeling for colour does not come into play, her creative talent is again demonstrated.

A. S. L.



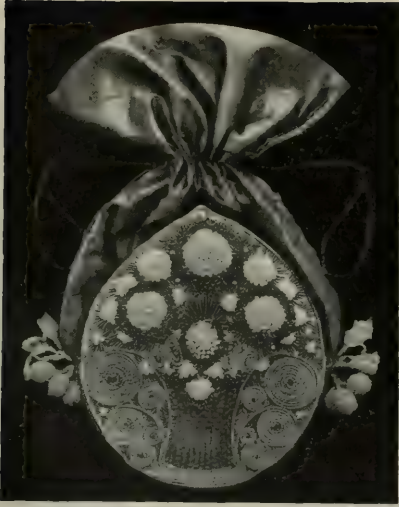
DARNED NET (FILET) LACE
DESIGNED BY FRANZISKA HOFMANNINGER
WORKED BY EMMA REINLE



CORAL AND SILK EMBROIDERY
DESIGNED AND WORKED BY FRANZISKA HOFMANNINGER



EMBROIDERY STUDY
DESIGNED AND WORKED BY FRANZISKA HOFMANNINGER



EMBROIDERED RETICULE. DESIGNED AND WORKED
BY FRANZISKA HOFMANNINGER

BERLIN.—The Salon Cassirer has honoured Johann Sperl on his seventieth birthday with a collective exhibition. This intimate collaborator of Wilhelm Leibl lived with him in retirement in the Bavarian mountains. He has never made much of his own art and was contented to see his friend's fame spread far and wide. The figures of peasants which he painted at first in the Vautier style bear no comparison to such masterpieces of Leibl's realism, but Sperl is at his best in landscape. He is quite superior when he renders the flower-studded meadows, leafy interlacings, mountainous distance, the sweetness of fleecy skies and the interiors of peasant cottages in his Alpine foreland. Nobody ever had

a tenderer feeling for the graces of vegetation and atmospheric delicacies. In the execution of such motifs he could rival the Dutch masters of the 17th century or Barbizon brushes.

For several years past the young sculptor, Paul Oesten, has attracted notice by graceful groups whose peculiarity lay in the juxtaposition of Praxitelean virgins with panthers. He carried off the great gold medal of the Grosse Berliner Kunstausstellung in 1906 for his *Danaïd Fountain*, which showed his sympathetic talent grown to monumentality, and a capability for the tragic as well as the arcadian expression. This year he makes a striking impression in the Berlin Exhibition with his *Young Man in a Sweater*, an excellent study of anatomy in modern sporting garb, and his *Chauffeur* is much admired in the Munich Glaspalast. In the brutal intensity of his automobile driver, Oesten, a passionate sportsman himself, has



"DIANA AND THE PANTHERS"

BY PAUL OESTEN



"THE CHAUFFEUR": MOTOR RACE TROPHY

BY PAUL OESTEN

captured the very pulse of modern travelling life. Oesten was born in Berlin, and a pupil of Reinhold Begas and Menzel. He won the Rome prize during his studentship, and has carried home deep impressions from classical art.

Several one-man shows at Schulte's have to be noted. Karl Leipold is a strange delineator of waves and ships, harbour-pieces, old mills, light-houses and village nooks, which he seems to see through a magnifying glass. He envelops such subjects in a sphere of colouristic beauty and mystery until they are transformed into phantasmagorias. Turner is evoked and so is Ziem, but closer inspection reveals a neglect of the real and causes dissatisfaction by the recognition of mannerism. Some of the male and female portraits of Egon Kossuth of Wiesbaden, impress one by their originality and psychologic insight. They

testify to a firm draughtsman's hand, but suffer from an unpleasant rudeness of tone and a too close observance of Lenbach and Stuck prescriptions. Hans Heider goes directly to nature, to winterly mountains and early spring tumults, but we become more aware of temperament and skill than of the emotional soul. Some portraits of Walton are exquisite colour-harmonies and distinguished in pose, but rather uninteresting as comments on female individuality.

Berlin is quite entitled now to claim recognition as a centre of clever draughtsmen and illustrators. The artists on the staff of "Jugend" and "Simplicissimus" in Munich have initiated a renaissance in this



DANAÏD FOUNTAIN

BY PAUL OESTEN



"BEATRICE" (WOOD BUST)

BY PAUL OESTEN

domain, and it is being carried on here by Berlin journals like the *Lustige Blätter*, the *Ulk* and the *Illustrierte Zeitung*. This latter weekly has just now awarded two Menzel prizes, each of £150, which have been won by Fritz Koch-Gotha and Heinrich Zille for the best drawings of actuality. The *Lustige Blätter* has been celebrating the 25th year of its existence by a much-noticed exhibition of its staff-artists at Friedmann and Weber's gallery, and the amount as well as the diversity of talent among these younger draughtsmen was a general surprise. They ply the instruments of wit and humour in the fields of politics and high and low life, and they know how to awake amusement or rebellious protest. In some their German nationality becomes unmistakably evident, but others have a somewhat Japanese, Parisian or English appearance. F. Jüttner is already well known as one of the humourists whose fun proves always victorious whether he takes up politics or social weaknesses, and he commands esteem by his technical development. Ernst Heilemann mirrors the sphere of flirt almost as seductively as Reznizek, and Franz von Bayros bestows superior refinement on kindred subjects. J. Bahr's fun is broad and as German in its style as that of A. W. Wellner,

who seems strongly in love with Böcklin's fabulous types. Leonard possesses the caressing line for the portraiture of Parisian-looking mondaines, and Finetti has a unique hand for grotesque movements. Helwig and Cristophe are two tasteful satirists with a nervous line. A series of *Lustige Blätter* posters by Julius Klinger mark out this artist as one of the most original and most reliable *talents* in this field. His picture epigrams are always spiritual and convincing, they can be both simple and complex, robust and graceful.

J. J.

ART SCHOOL NOTES.

LONDON.—Sir William Richmond, K.C.B., R.A., Professor of Painting in the Royal Academy, will deliver four addresses to the students in January at Burlington House. On the 9th, he will lecture on "Choice of Subjects"; on the 12th, on "Some Great Portrait Painters"; on the 16th, on "Some Great Idealists"; and on the 19th, on "The Art of the Future." All the lectures will commence at 4 p.m. (there is no admission after that hour), and every



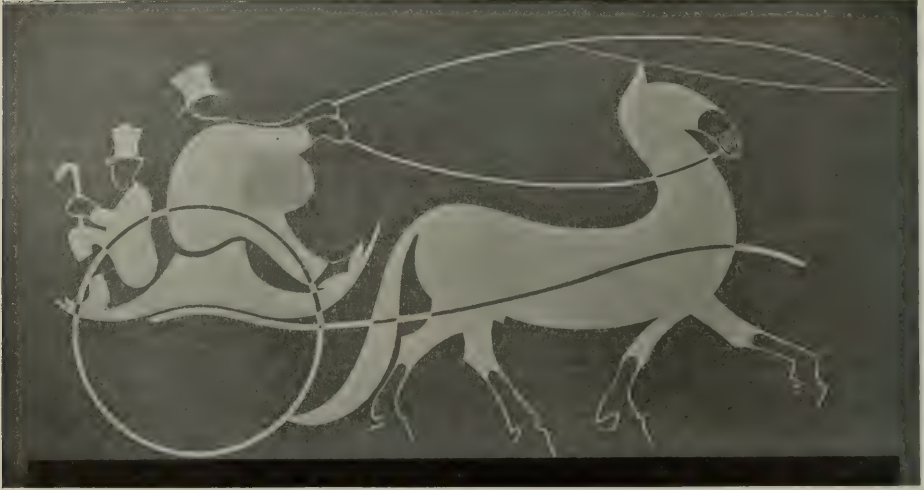
"THE OLD MAN OF THE SEA." BY A. W. WELLNER

Art School Notes

exhibitor at last year's Academy is entitled to a ticket for the series. The possible nature of Sir William's concluding address will cause some speculation among artists. It is perhaps not too much to assume that he will speak of the present tendencies of the more advanced schools, and as the Professor of Painting is never afraid to express his opinions and is known to have well-defined views on all questions of art, the Lecture Room at the Royal Academy is likely to be crowded on the

19th of January. The Professors of Sculpture and Architecture, Mr. W. R. Colton, A.R.A., and Mr. R. T. Blomfield, A.R.A., have not yet announced the subjects of their addresses, which will be delivered in January, February and March.

Some months ago reference was made in these columns to a series of articles on newspaper and book illustration that Mr. Percy V. Bradshaw, of the Press Art School, 128, Drakefell Road, New



POSTER

DESIGNED BY JULIUS KLINGER



"FEAR"

(See Berlin Studio-Talk)

BY GINO VON FINETTI

Reviews and Notices

Cross, S.E., was then preparing for the use of his pupils. The series is now complete, and the articles, written in every case by men with special knowledge of the artistic and business difficulties that encompass the struggling worker in black and white, may confidently be recommended to the student. The writers include the art-editors or assistant editors of most of the important weekly and monthly journals who are well qualified to advise the young artist who is ambitious of success as an illustrator. From these articles he can learn something of the various kinds of work that journals and publishing houses require, and gather besides a hundred useful hints not only on technicalities but on methods of procedure when submitting his drawings. He may even find out from their perusal the hours when art-editors are likely to be least unapproachable, and that it is not advisable to take drawings at such awkward times as one or six o'clock. There seems to be a general consensus of opinion among Mr. Bradshaw's experts that it is useless to submit to them the ordinary art school study. However good it may be it is of little value as a test of its author's power as an illustrator. It is encouraging to find that the representative of one of the greatest of our illustrated papers prophesies that the drawing will in time regain much of the vogue it has lost, and is likely, partially at least, to oust the photograph. Women illustrators will be pleased to hear that there is an art-editor who finds them as a rule more sympathetic, imaginative and conscientious than the men who have worked for him.

At the Birkbeck College School of Art the autumn session was opened with a varied and comprehensive exhibition of work executed by Mr. Mason's students. The show of landscapes by members of the sketching club included a good number of clever studies, and other works that deserve special mention were the paintings from the nude by Mr. Arthur M. Boss and Mr. Herbert Reeve, and the book illustrations by Mr. C. W. Smith, all of which gained commendation in the National Art Competition. Other awards of the year were an art teacher's certificate to Miss Dorothy A. E. Goody; London County Council Art Scholarships to Miss Irene Butterworth, Miss Norah Williams and Arthur Glover; and Birkbeck College Studentships to Mr. F. H. Ballard and Mr. Charles W. Smith. The Taverner Prizes for drawing, composition and painting were taken by Mr. Arthur M. Boss, Mr. Ernest Eason, Miss Agnes Sutherland and Miss Emily Connal; the

Pocock prize by Miss Gladys Mason; the Holden prize by Miss Dorothy Winbush; and the Mason prizes by Mr. Boss and Miss Grace Hudson.

Arrangements have been made at the Heatherley School in Newman Street for the delivery this winter of a series of lectures on anatomy, which should enhance materially the usefulness of the well-known institution in which a large proportion of our eminent artists have at some time or another worked with advantage. Last winter the Heatherley School was probably fuller than at any time during the sixty years and more that it has been in existence, a result that was due chiefly to the individualistic character of the teaching and to the seriousness of outlook that prevails in Newman Street.

W. T. W.

REVIEWS AND NOTICES.

Turner's Sketches and Drawings. By A. J. FINBERG. (London: Methuen & Co.) 12s. 6d. net.—This is an elaborate and painstaking analysis of the methods, in regard to detail, through which the immense genius of Turner expressed itself. The task of such interpretation would naturally fall to Mr. Finberg, who for years has been quietly covering all the ground of his subject. To no man's note books did there ever cling a greater significance than to Turner's, and from these and his drawings for engravings in various stages of completion Mr. Finberg attempts the task of the reconstruction almost of the very mental processes which led up to given results. The task is of course in a certain measure one based upon hypothetical conclusions, and Mr. Finberg closes the book with a closely argued plea for the method. As we understand him, he seeks to place art criticism with the other sciences, in interpreting artistic phenomena upon the lines by which conclusions are reached in those sciences; though he is not concerned "objectively" with the picture, and is in fact at variance with the objective critics. But, if we have understood him aright, his attitude is "objective" towards subjective phenomena, after the manner of the scholars of philosophy and logic, whose language it is he uses. The book bristles with points of controversy, but it certainly initiates a novel point of view. The truths it seems most intimately in touch with are certainly those which, so to speak, can be "taken to pieces." There are certain regions of mystery which such a method cannot impinge upon, but within its own scope it illuminates and clarifies some issues which had

Reviews and Notices

become thoroughly obscured, and in disentangling from such a phrase as "representing nature" the various interpretations set upon it, and suchlike achievements, the air of criticism, always obtusely "objective" or almost morbidly "subjective," is once more purified.

The Merry Wives of Windsor. By WILLIAM SHAKESPEARE. With illustrations in colour by HUGH THOMSON. (London: Heinemann.) 15s. net.—No one has a prettier style than Mr. Thomson, and above everything his work identifies itself with the purposes of book embellishment and illustration. He really does understand the art of the treatment of a page when it comes to "headings," and suchlike. His line has many fine qualities indeed, and it is nowhere happier than in the freedom and the delicacy with which figures and background are united and made to belong to the same moment and the same scene. Studio-properties, self-conscious poses, all these things are absent: he comes straight to the heart and the spirit of his scenes. His avoidance of the mechanical is most admirable in the suggestion of architectural detail, the frame-work of windows, and the lintels of doors; and he draws the prettiest of women. But colour placed over this playful line-work robs it of more than half its pleasantness. The best illustrations, from the point of view of this book, which is practically all colour, are those where the artist has relied most on his colour, keeping for other occasions his pleasant, sketchy line. His colour sense is highly developed. The exception we take to the scheme of this book is that the line and colour do not fuse to advantage, except, unfortunately, where the line—which after all is the thing we are in love with in his work—is subordinated.

Dinanderie: A History and Description of Medieval Art Work in Copper, Brass and Bronze. By J. TAVENOR-PERRY. (London: Geo. Allen & Sons.) 21s. net.—The word *Dinanderie*, not without a certain musical ring about it, yet strange to English ears, is derived from Dinant on the Meuse, the chief seat of the industry until the destruction of the place in 1466 caused the craftsmen who survived to disperse and carry on their work elsewhere. The products comprised pots and shovels, and suchlike objects, according to the fifteenth century historian, Philippe de Commines; and, though in later days the term came to have a slightly more extended significance, its principal meaning is still, as defined by Littré, *ustensiles de cuivre jaune, tels que des poêlons, des chaudrons, des plaques, &c.*; whilst Henri Havard, in his *Dictionnaire*

d'Ameublement, makes it practically equivalent to *chaudronnerie*, a word with which our English word "cauldron" is of course connected. However, as used by Mr. Tavenor-Perry, *Dinanderie* is stretched to such an extent as to comprehend monumental works in bronze like the famous statues at Innsbruck, or the great doors at Aix-la-Chapelle, Augsburg, Hildesheim, Pisa, Ravello, and Verona, all illustrated in his fine and imposing volume. The work begins with a general view or sketch, followed by an account of Dinant and the neighbouring towns on the Meuse. The author then deals with the art from the points of view of origin, materials and processes. Next he reviews the schools—Germany, the Netherlands, France, England, Italy and Spain. The second half of the volume, under the head of "Descriptive," gives an account of the many and varied objects which the author classes as "*Dinanderie*." One of the greatest curiosities represented is a so-called holy water stoup, or basin, which the fourth Lord Holland brought home from Florence. Though surrounded with an inscription of the words of the *Asperges*, and though comprising also a medallion of the Crucifixion, this vessel also exhibits the strange incongruity of a figure of Buddha, the explaining of which has given rise to much learned argument. It can in no way be so easily accounted for as on the supposition that the object in question is made-up—in other words, a forgery! The author might have mentioned (p. 92) that the metal grate surrounding the font of Henry VII. at Westminster Abbey was originally made for, and set up at, Windsor, and only found its way to its present site owing to a change of plan. In Chapter xxvii. Mr. Tavenor-Perry treats of the vexed question of "Sanctuary Rings and Knockers," and is inclined to the conclusion that "we may accept the theory that they were in some way associated with the rights of sanctuary." The drawings by the author himself impart peculiar attractiveness to the volume, which also contains many excellent half-tone plates.

Le Morte Darthur. By SIR THOMAS MALORY. Illustrated by W. RUSSELL FLINT. 4 vols. Vol. I. (London: P. Lee Warner for the Medici Society.) Boards, £10 10s. net the set; limp vellum, £12 12s. net the set.—Some time ago we reviewed in this series of books from the Riccardi Press Mr. Russell Flint's *Marcus Aurelius*, and took exception to a certain daintiness, almost prettiness, in the interpretation of certain of the famous Meditations. We are glad to find the artist freeing his brush from this, which is only a fault when,

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as then, in a wrong connection. For the Morte Darthur there must be nobility of design and colour pattern, and there must be some attempt to identify facial type with a primitive age. In the former Mr. Russell Flint has succeeded beyond expectation; in the latter he has perhaps not quite achieved the end. But then, though it is always the classics that are illustrated, it is always the classics about which we have our own preconceptions, and the artist meets in the hearts of his most enlightened readers an implacable resistance to his innovations. For admirable depth of quality the illustration to Chap. 13, Book iv., and the last illustration in the same book, are most to be commended in this first volume, the printing of which, and the excellence of the reproductions, it is impossible to praise too highly. The succeeding volumes are to appear at intervals during the next twelve months, and in addition to the ordinary editions there is a special edition de luxe printed on vellum at sixty guineas.

Iolanthe and other Operas. By W. S. GILBERT. With illustrations in colour by W. RUSSELL FLINT. (London: G. Bell & Sons, Ltd.) 15s. net.—We do not wish to offend this artist, but we think he finds his true province here rather than in the book reviewed above. He succeeded there, but we feel with an effort, while here he seems to succeed naturally. A certain playfulness about his touch comes in very happily, and unreality in this neighbourhood is charm. No one thinks of the Gilbert and Sullivan Operas as true, but hundreds of people never free their imagination from the actuality of the legend of King Arthur. Among many charming drawings, perhaps the masterpiece is the first illustration to "Ruddigore," and in fact this opera and "The Gondoliers" seem to suit his genius better than any of those included in this volume. Such a drawing as *You must make some allowance* is not only "Gilbert and Sullivan" all through—the highest praise we can give it—but it is a picture of great accomplishment in execution and also in style appropriate to the pages of a book.

Mr. Pickwick. Illustrated in colour by FRANK REYNOLDS, R.I. (London: Hodder & Stoughton.) 15s. net.—In the illustrations to this volume, the originals of which were lately on view at the Walker Gallery in Bond Street, the artist has taken a line of his own in his interpretation of the characters who appear in the famous Papers. That element of caricature which, since the early illustrators of Dickens set the precedent, has come to be regarded as indispensable, is quite conspicu-

ous; and as regards physiognomy at all events his Mr. Pickwick, Sam Weller, Mrs. Bardell, Serjeant Buzfuz, and even Mr. Stiggins are not fictitious types but real people whose counterparts are not rare nowadays, though we see them here clothed in the garments of nearly a century ago. Free from exaggeration, however, as they are, there is nevertheless much genuine humour in these drawings, but a humour that is too subtle to appeal to the gallery. The volume as a whole is very attractively got up.

Wood Carvings in English Churches. I.: Misericords. By FRANCIS BOND. (Oxford: The University Press.) 7s. 6d. net.—The eminent author of "Gothic Architecture" commands attention on whatever subject he writes, and it may be said without fear of contradiction that his latest work is in no way unworthy of his reputation. It represents the first attempt, in this country or abroad, "to deal comprehensively with the whole subject of the carvings of misericords." The latter, it should be observed, are the sculptured brackets with which the under-sides of hinged quire-seats are fitted so as to afford the body a slight support and alleviation from the fatigue of standing during the daily recitation of the long offices of religion. The popular name "miserere" is as incorrect and as foolish as the fables which senile sextons (and others who ought to know better) persist in telling about the use and origin of these same misericord seats. The work under notice deals with English examples only, but it should be understood that misericords were in use in the middle ages throughout Catholic Christendom. The distinguishing peculiarity of English misericords, however, is that they are almost invariably flanked by carved wings or "supporters," whereas the Continental specimens consist as a rule of a carved bracket only, without side ornaments. Our native wood-carving is a factor "not to be neglected," remarks Mr. Bond, "in a comprehensive history of English art." Unlike easel-picture painting, it is indigenous and savours of the soil. "Beginning with lovely illuminations of psalters and missals, it passes into the carving of stalls and bench-ends, and into popular chap-books and almanacks. Many a figure scene on the misericords is well worth study, while from the carving of leaf and flower modern designers might well take lessons." As to local distribution, the misericords of Exeter, Norwich and Wells Cathedrals rank high, but "in respect of excellence of carving the northern misericords surpass all others, especially those of Ripon, Chester, Manchester and Carlisle," all of which would amply repay careful study. The book is

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lavishly illustrated with photographs, the more worthy of commendation because they had to be taken under most difficult circumstances, and a "Bibliography of Misericords," a Chronological Table, and an Index are added.

George Romney. By ARTHUR B. CHAMBERLAIN. (London: Methuen & Co.) 12s. 6d. net.—It would, at first sight, appear that the preparation of yet another monograph on the much exploited George Romney would be of the nature of a work of supererogation, but a careful examination of Mr. Chamberlain's richly illustrated volume results in a conviction that its existence is very fully justified. It is no mere *résumé* of the results of the researches of others, but a scholarly, well-balanced review of the career of a man who has suffered perhaps more than any other English artist alike from over and under appreciation. Mr. Chamberlain has placed in their true perspective the many good qualities which more than counterbalanced the less worthy tendencies of the famous portrait painter, has clearly defined his aims and methods of work, and assigned to him his first position in the English school of painting. Concerning the painter's relations with Emma Lady Hamilton, he finally dissipates the theory that there was anything discreditable either to the artist or to his favourite model. Connoisseurs will appreciate the excellent criticism and the very complete series of illustrations, which include a number of portraits and other pictures reproduced for the first time from the original pictures.

The French Revolution. By THOMAS CARLYLE. With illustrations by EDMUND J. SULLIVAN, A.R.W.S. (London: Chapman & Hall.) Two vols. 21s. net.—The illustrations to these volumes assume a symbolical character, except for some interesting interpretations in line of historic portraits. There are few illustrators with quite such a dignity of style as Mr. Sullivan, or quite such an appreciation of the real beauties of the pen-and-ink line. His illustrations to books always fulfil the law—which, we insist, for the most part goes unfulfilled—of adapting themselves in style to the format of printed matter. On these grounds we should be inclined to put these books above anything of the kind we have seen. Style there is here and entire freedom from the vulgarities of modern illustration. And a very imaginative pen it is that is at play here, and which to us is most to be appreciated in the rendering of old-fashion themes. What is admirable in the plate, *The Titan*, is the mother and child in the exquisiteness of the handling: the symbolism itself, we confess, in this and on other

pages, seems to us a little clumsy, and often unpleasant—at all of which one wonders, seeing that the figures are so replete with an imaginative sense of beauty.

The Romance of Tristram and Iseult. Translated from the French of JOSEPH BÉDIER by FLORENCE SIMMONDS. Illustrated by MAURICE LALAU. (London: Heinemann.) 15s. net.—The story of the ill-fated lovers, as told by Mons. Bédier, and here excellently translated by Miss Simmonds, consists of a kind of very skilful patchwork of all the old versions of the legend. In the English version, as also presumably in the original French text, an attempt has been made, and with success, to retain something of the mediæval spirit of the ancient versions, and for the text and for also the typography and general style of the book, we have nothing but praise. The illustrations by M. Maurice Lalau, which in a work of this kind are surely the *raison d'être*, are, we fear, somewhat disappointing. Here we have a story full (one would have thought) of suggestion and very potent inspiration for the artist, but which has evidently found its illustrator rather unsympathetic. Though this adverse criticism does not apply to all the plates, several are marred by a weakness of draughtsmanship and a considerable crudeness of colour, which, whether the fault of the artist, the engraver, or the printer, is decidedly displeasing.

Life Lessons from Blessed Joan of Arc. By FATHER BERNARD VAUGHAN, S.J. (London: G. Allen & Sons.) 3s. 6d. net.—Father Vaughan is well known as an exceedingly outspoken writer and preacher, and his charmingly written story of Joan of Arc is evidently intended as a kind of counter-blast to the accounts recently given of The Maid's life and deeds, in a work by M. Anatole France and in books by other secular writers. From the point of view of the devout Roman Catholic, Father Vaughan's story appears appropriately in the year in which her Beatification has been solemnly pronounced by the Pope in stately conclave in St. Peter's. The illustrations by M. Gaston Bussière are very pleasing, but more suitable to a children's book than to a work of this character; there are also several reproductions of silver medallions by the Bromsgrove Guild and a preface by the Archbishop of Westminster.

Mediæval London. By WM. BENHAM, D.D., F.S.A., and CHARLES WELCH, F.S.A. (London: Seeley & Co.) 3s. 6d. net.—This little volume contains a great store of valuable historical and antiquarian lore concerning mediæval London, and many illustrations in half-tone, as well as a frontis-

piece finely reproduced in colours from an MS. in the British Museum. The joint authors write very pleasantly, and in the 214 pages have gathered together much interesting information about the beginnings of the city, about the constitution of its early civic government, the religious life in mediæval times, and concerning the fortresses, palaces and mansions of Old London.

Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart. Herausgegeben von PROF. DR. ULRICH THIEME UND PROF. DR. FELIX BECKER. IVer Band; Bida-Brevort. (Leipzig: W. Engelmann). Mks. 32. — The compilers of this comprehensive biographical dictionary of artists are to be congratulated on the completion of another instalment of their arduous task. As it falls within the scope of their work to record the names and achievements of artists of all countries and ages whose reputation is more than local (comprehending within the meaning of the term "artists" not only painters, sculptors, engravers, etc., but architects and craftsmen of note), it will be seen that the field they have to explore is a very wide one. The present volume of 600 pages, every one of which bears evidence of scrupulous care, includes the names of many contemporary workers of various nationalities, and is so far up-to-date as to refer to events which have taken place this year.

From the Thames to the Seine. Written and illustrated by CHARLES PEARS. (London: Chatto & Windus.) 12s. 6d. net.—For Mr. Pears the artist and M. Pears the intrepid yachtsman, though this is the region of his activity where we are least competent to thoroughly appreciate him, we have great admiration, but Mr. Pears the author we find a little disappointing. He writes in rather an irritating style, or one ought perhaps to say with a rather irritating *lack* of style, though he has plenty to say that is interesting. That part of the French coast which he covered in his venturesome trip, for the most part quite alone in his four-ton yacht the *Mave Rhoe*, is a region well known to the tourist and especially to the artist, but the author has seen it from a novel point of view and shows us, in his drawings, unfamiliar aspects, which the usual artists' sketch books do not contain. The illustrations, which are very numerous, do not add much to Mr. Pears' reputation as a draughtsman, for while some are very good, they are almost too diverse in character and of very unequal merit, though, indeed, there will be found something to please all tastes, from the amusing studies of types at Le Havre, or the curious cliffs at Fécamp, to the

drawing of the charming little maiden in *costume de bain* at Trouville. To the yachtsman one imagines M. Pears' appendix, containing minute sailing directions regarding the course he took, will be most valuable, and one puts down the book finally with the impression that the painter is better than the author and the skipper better than both.

Hand-Loom Weaving—Plain and Ornamental (6s. net), is the latest addition to Mr. JOHN HOGG's excellent Artistic Crafts series of technical handbooks. The text is by Mr. LUTHER HOOPER, who in his preface makes a strong plea for a revival of hand-loom weaving as a home occupation—one which, as he rightly says, is not only pleasant, but has the merit of exercising all the faculties. It is chiefly for the domestic and artistic weaver that the volume is intended, and it gives the student a good insight into the best methods of preparing warps, fitting up looms, the making and application of accessory appliances, as well as the planning and weaving of webs, the technique of the subject being further elucidated by a large number of clearly-drawn diagrams, supplemented by a series of collotype illustrations from ancient and modern textiles.

A very attractive edition of Kingsley's *Water-Babies* is published by Messrs. Macmillan & Co., at 5s. net. It has sixteen coloured illustrations by Warwick Goble, who has entered fully into the spirit of this delightful romance.

Among Messrs. T. C. and E. C. Jacks' publications this season are an edition of *Robinson Crusoe*, with coloured illustrations by W. B. Robinson (cloth, 3s. 6d. net), one of Kingsley's *Water-Babies*, with eight coloured illustrations by that gifted Scottish artist, Miss Katharine Cameron (6s. net); and Maria Edgeworth's *Simple Susan*, with the same number of coloured illustrations by Olive Allen (2s. net).

THE RUBAIVÂT OF OMÂR KHAYYÂM.

—The attention of our readers is called to the Illustrated Portfolio edition we are publishing of this oriental classic, and of which particulars will be found elsewhere in this number. The special feature of this edition is the series of coloured plates after water-colour drawings expressly executed for it by Mr. Abanindro Nath Tagore, the leader of the modern native school of painting in India, and an artist who has shown remarkable talent in interpreting oriental themes. These illustrations to the Rubâiyat are perhaps the best things Mr. Tagore has ever done, so exquisitely delicate is the execution.

THE LAY FIGURE: ON THE
VALUE OF FINISH.

"You have told me recently that I must accept a picture as properly finished if it is right in general effect and really expresses the artist's intention," said the Plain Man; "I do not wish in any way to dispute your ruling, but I would very much like to know whether there is not another possible interpretation of the word finish."

"What do you mean?" asked the Art Critic. "If an artist has got his work right and has done what he meant to do, is there anything else you could ask of him?"

"That is just the point on which I am seeking information," replied the Plain Man. "You seem to regard finish as simply the realisation of a sort of æsthetic sentiment; now, I have always been under the impression that a finished picture was one which had necessarily to reach a certain standard of technical perfection. I thought that the careless, loose brushmarks that one sees in a sketch were not permitted in a picture seriously carried out."

"You think that a painting cannot be finished unless it is smooth and tidy and looks as if the artist had given to it many months of hard labour," broke in the Man with the Red Tie. "Well, you ought to know better."

"I am sorry," sighed the Plain Man; "I cannot help having been badly brought up, but I can assure you that most of the people I know take the same view that I do. They like a thing to look as if the artist had taken some trouble over it and not as if he had slapped it in anyhow."

"Slapped it in anyhow!" cried the Man with the Red Tie. "Is that the way you talk of work which has been carefully thought out and set down with splendid decision? Why, the very thing that every artist worthy of the name spends his life in trying to avoid is that laboured smoothness which you imagine to be finish."

"And it is a defect that many artists struggle all their lives to escape from, only to be forced back into it time after time by the people who demand that a work of art should bear the plainest evidence of painful struggle," agreed the Critic. "That is what makes the relation between the worker and the men who call themselves his patrons often so harmful. The painter with fine capacities is driven by the wage-earning necessity into denial of his better judgment because he has to satisfy a false taste and work to a wrong standard."

"Because he has to please a patron who appraises the value of a work of art only by the time it has taken to carry out and who judges the merit of a painting simply by the appearance it has of having been produced by long, heart-breaking labour," added the Man with the Red Tie.

"But do you say that elaboration is a fault?" asked the Plain Man. "Do you contend that what I call finish takes away the finer qualities of a picture? Is there no value in care and deliberation?"

"Care and deliberation! Why they are among the most vital essentials in the artist's equipment," returned the Critic. "But care expended in licking the paint surface into mechanical smoothness is hopelessly misapplied and deliberation exercised in seeking to make trivialities obvious is utterly wasted. There are better things than that to be attained by the artist who is careful and deliberate—spontaneity, for instance, and freshness, the note of vitality in his work, the touch of inspiration, and the charm of individuality. How can he hope to show all these in his picture if he is condemned to toil for months finishing what is already complete?"

"Of course all that is best in him must be destroyed if you compel him to do what he knows to be unnecessary," said the Man with the Red Tie. "Can you not see that when he has expressed his idea in the form that satisfies him there is no need for superficial finish or for mechanical polishing up?"

"Yes, I am afraid my idea of the importance of finishing touches must be wrong," admitted the Plain Man; "at any rate, it is not the same as yours. But I have always been under the impression that what I call finish, and what you call mechanical polishing up, was a good quality in a picture."

"Then I hope that you will disabuse yourself of any such idea for the future," laughed the Critic. "Finishing touches are necessary in every work of art, but their object is to bring it rightly together and not to smooth away or modify details of handling which are expressive despite, or because of, what you regard as their untidiness. To the artist these finishing touches are often the most troublesome part of his production. He knows their value as aids to the full expression of his intention, but he knows also how in applying them he risks the loss of the freshness and freedom of his work. So please do not add to his perplexities by worrying him to accept your standard of laborious technical perfection."

THE LAY FIGURE.



SHADOW BROOK FARM, SHREWSBURY, N. J.

ALBRO AND LINDBERG, ARCHITECTS

THE BUILDINGS OF A MODEL FARM

SHADOW BROOK FARM, the home of Dr. Ernest Fahnestock, lies on pleasant meadow land near the old town of Shrewsbury, N. J. A consistent architectural treatment is the conspicuous note in the main house and the smaller buildings which the architects, Messrs. Albro & Lindeberg, have designed.

The main house is distinctly Georgian in mass

and detail, a style well adapted to fulfill the requirements of a country gentleman.

Designed for an all-year-round house it is planned to meet perfectly the requirements for both seasons. The exterior walls are of brick covered with stucco, warm in tone and in slight contrast with the white painted wooden detail. The projecting piazzas are planned to catch the prevailing breezes, and the interesting brick pavements of the porches are connected by a brick terrace running across the entire front.



THE STABLE IS A CENTER FOR THE FARM GROUP OF WHICH THE FARMHOUSE IS AN OLD STRUCTURE RENOVATED



THE PORCHES ARE CONNECTED BY A BRICK TERRACE

A hall fourteen feet wide runs through the body of the house, with an entrance door at both ends. This hall is flanked in the Georgian manner of planning, by the dining room on the left, paneled in white, and the large living room on the right, wainscoted in weathered oak from floor to ceiling. The library is placed in the wing beyond the living room and the service quarters occupy the corre-

sponding wing on the west. All of the master bedrooms face the south and the third floor contains accommodations for ten servants.

The little farmhouse at the entrance of the property is perhaps the most interesting of the smaller structures. It had to be entirely renovated to meet the modern requirements of the present-day farm superintendent, but the alterations were in a man-



THE EXTERIOR WALLS OF BRICK COVERED WITH STUCCO ARE WARM IN TONE

ner to make it doubtful where the old work stopped and the new began, a case in point being the entrance doorway, which although quite new seems particularly happy in its old environment.

The stable is perhaps next of interest on the farm, and has been designed as a center for the farm group. In one wing are the box stalls, which accommodate Dr. Fahnestock's favorite hunters.

Beyond the stable to the north, and on an axis with it, is a henhouse two hundred feet long, and beyond that a large hay barn.

All the farm buildings are built of clapboards of Washington cedar, giving the effect of strong horizontal lines, which, together with the carefully studied roof surfaces, help to make the buildings appear low and anchored to the ground.

Exhibition of Advertising Art

THE THIRD ANNUAL EXHIBITION OF ADVERTISING ART IN THE GALLERIES OF THE NATIONAL ARTS CLUB
BY J. NILSEN LAURVIK

A PROPER sense of the fitness of things is the underlying principle of all good art. Nowhere is this more true than in the art applied to advertising, and the successes and failures in this field may be directly attributed to the neglect or observance of this one vital principle. Seldom has the truth of this been more strongly impressed upon me than in the work shown in the Third Annual Exhibition of Advertising Art held in the galleries of the National Arts Club during October and November.

The two hundred and twenty odd exhibits divided themselves naturally into two classes: the more or less purely pictorial designs, which were more or less, usually less than more, appropriate and effective for their particular purpose, and the frankly executed advertising designs which in their forthrightness of intention were strikingly effective, both commercially and esthetically. It is interesting to note in passing that the best artists of today, outside of that highly cultivated and specialized class who devote all their time and talents to making designs for advertising, do not disdain an occasional excursion into this field of applied art. The designs of such men as Klinger, Louis Mark, the court painter of Budapest, and our own Everett Shinn and Will Low, to mention only a few of the men whose names are associated with the fine arts rather than with the applied arts, have contributed to direct the attention of both artist and layman to the es-

sential worthiness of a field of art that has for some time been either patronized as a humble stepping stone to better things or frankly despised as unworthy of any serious consideration whatever.

It has for long been regarded as a means toward an end rather than a legitimate and honorable end in itself. And I could not help but note in studying the designs in this exhibition that the appropriateness of an advertising design made by artists outside of the professional advertising designer is in inverse ratio to the ability of the artist in his own particular field—the greatest usually make the most appropriate and telling designs; perhaps because



MAGAZINE-COVER DESIGN

BY WILDHACK

Exhibition of Advertising Art



ADVERTISING DESIGN

BY BERNHARD

they are always imbued with a sense of the eternal fitness of things. Rodin decorates a piece of faience with the same care and attention to its essential character that he applies to the decoration of the façade of a building. To him the one is no less important than the other. Thus it is with all men who have conscientious regard for their craft. It is only to little men that small things appear insignificant.

I know of no better definition of the fundamental essentials of a good advertising design than that given by Mr. Frank A. Parsons in his brilliant talk at the opening of this exhibition. In his three propositions—Does it catch the eye? Does it hold it? Does it say something definite?—is summed up the gist of the matter. An advertising design that fails to answer these requirements fails of its purpose and is something other than it purports to be. It may be a good picture or an interesting illustration, but it is not an advertising design. Judged by this standard not a little of the work in the present exhibition was a complete failure and much of it only partially successful. The American work especially was open to this criticism.

The failures of American advertising designs are

not due to any lack of good men, but rather to a failure on their part to fully realize the nature of their work. With a few rare exceptions they are too intent on mere picture making, too conscious of their exalted positions as artists, and thus they fail of their purpose. The result very often, as was amply demonstrated in this exhibition, is neither flesh, fish nor good red herring, being acceptable neither as fine nor applied art. An excellent example of this failure to meet the requirements of the case was an early design by Maxfield Parrish, intended to advertise the Sterling Bicycle. It showed an ideal figure of a young woman draped in classic robes, standing with outstretched arms against a quaint landscape background, the whole suggesting the quiet, restful days of the Middle Ages rather than the bloomer girl and bicycles made for two. The only reference to the article advertised was its name and the legend: "Built like a watch." Remove the lettering and the same design would serve equally well for a bonbon box or any one of various toilet articles. Though executed with that beautiful precision and exhibiting that instinctive pictorial quality inherent in his later productions, it was

Exhibition of Advertising Art



MAGAZINE-COVER DESIGN

BY MAXFIELD PARRISH

futile as compared with the design by the German artist, P. S., advertising a typewriter, in which the particular machine exploited was placed before the eye in an unforgettable manner, satisfying one's inquisitiveness as well as one's esthetic sense.

In this respect the German and the French work was the most strikingly effective, showing fine draughtsmanship and an ability and willingness to apply this to the exploitation of the subject treated. The most conspicuous example of this in the whole show was the design by Bernhard for a shoe advertisement, consisting of nothing but the shoe and the name of the maker in blue letters on a gray background, while his humoresque design for the *Lustige Blätter* holds a unique position all its own. With the exception of the designs by Wildhack and Cooper and an occasional thing by Dorwin Teague the best American designs were more in the nature of magazine illustrations than real advertising designs. This was well exemplified in comparing the Lyendecker brothers' drawings for clothes and togery advertisements with designs for similar purposes by foreign men, as, for example, the poster design by Ludwig Hohlwein for a breeches maker and sporting tailor, showing a rider in checked breeches, red vest and leather leggings, holding a rid-

ing crop and saddle. There was no mistaking the significance of this—it tells no other story than that of correct sporting clothes as used by an up-to-date sporting man, while the design by Lyendecker of two young men lounging in a bay window in immaculate outing clothes, intent on the testing of a golf stick, suggests various things besides the subject, as does the group of two young men with golf sticks and a young lady out on the porch of a country house engaged in admiring a fine Scotch collie. It might be called *Before the Game, After the Game* or *Resting Between Games*, while his design of a scene at the horse show, representing a group of well-groomed men and one solitary woman, might as readily be called *The Rivals* as an advertisement for shirts, collars and cuffs, as it is supposed to be. The spectators' attention and interest is captured by the story-telling element in the drawing rather than by the articles advertised. This is a fair example of a good deal of work now being done here for advertising purposes, which it seems to me does not altogether succeed in its object, despite the fact

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| | | |
| UNITED STATES MILITARY ACADEMY | | |
| <p>IN preparing competitive designs for the proposed improvements at West Point, we have endeavored to embody certain ideas. First, a concentration of the working portions of the Academy with a view to convenience, accessibility, and economy of time; second, the isolation of buildings or groups of buildings not intimately associated with the academic life; third, an adaptation to existing grades of the structures proposed or contemplated, in order that exaggerated foundations, unnecessary excavation, and expensive construction of roads may be avoided; fourth, the preservation of the natural features which give to West Point an extreme distinction of landscape; fifth, the choice of an architectural style which should harmonize with the majority of the existing buildings, seeking rather than revolutionize the spirit of the place that has grown up through many generations, emphasize rather than antagonize the picturesque natural surroundings of rocks, cliffs, mountains, and forests, and be capable of execution at the smallest cost consistent with the monumental importance of the work.</p> <p>PRACTICALLY, architecturally, and pictorially, the work resolves itself into certain centers. These are the Academic Group, the Military Post, the Cavalry and Artillery Plains, and the Public Section—that is, the Landing Stage, Railroad Station, Public Square, Hotel, and principal Restaurants. We have endeavored to keep these foci distinct, connecting them by chains of residences.</p> <p>ACTING under the instructions given by the official circular dated February 3, 1903, and the circular letter of the Superintendent dated February 4, 1903, we have shown not only the buildings immediately called for, but such others as have suggested themselves to us as probably necessary in the near future. We have also indicated buildings of an indeterminate nature on certain reservations to be kept open for future development of the Academy. All these buildings are not to be considered as definite in point of dimensions or design. We have indicated merely what seem to us logical locations for probable or possible future buildings.</p> <p>SINCE the approach to any institution of great importance is of the utmost moment, we have insisted in connection with the new Railroad Station, a Landing Stage for steamboats and ferryboats and for pleasure craft of every kind. The main avenue of approach between the lower and upper squares would follow substantially the line of the present road, but it would be possible to improve the grade of the lower portion by raising the level of the lower square twenty feet, thus, by a bridge over the railroad and a descending ramp to the dock.</p> | | The General Scope |
| | | As to Foci |
| | | Concerning Future Development |
| | | The General Approach |
| | | Folio 3 |

SPECIMEN FOLIO OF
BROCHURE

BY CHELTENHAM
PRESS

Exhibition of Advertising Art

that much of it is irreproachable in drawing, a bit too impeccable, perhaps, and rather too mannered—having seen one you have seen all.

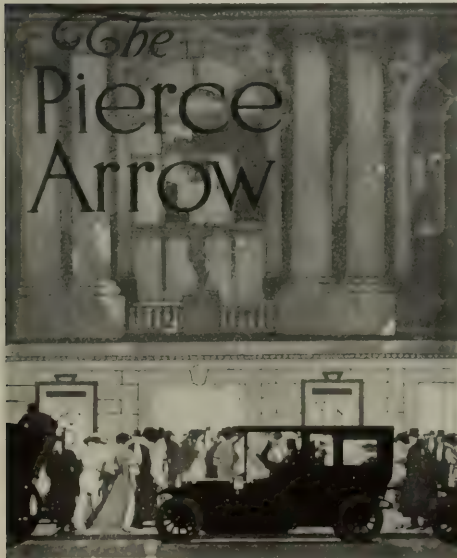
One of the main faults of the American work is a lack of inventiveness. It is inclined to run into fixed formulas, failing to adapt itself to the circumstances and exigencies of each particular case, which is the thing that lends interest and variety to most of the foreign work, even where it is bad. I know of only two exceptions to this among the American designers. This is found in the work of two comparative newcomers—Wildhack and F. G. Cooper. The former's poster advertising Rosstand's "Chantecler" is equal to the best of the foreigners in effectiveness and simplicity of treatment, while his double-cover design for a magazine, combining the advertising on the back cover with the design and color scheme of the front cover, marks an interesting departure in this field.

It is along such lines as these followed by Cooper and Wildhack that advertising art will have to develop in this country, if our own artists are to compete successfully with their foreign colleagues. Already this point has been taken note of by American advertisers, who are gradually being impressed with the superiority of the work of foreign designers, as in the case of the Yellowstone Park Touring Company, which employed Ludwig Hohlwein to design the poster advertising its trips. The same is true



ADVERTISING DESIGN

BY LUDWIG HOHLWEIN



ADVERTISING DESIGN

BY M. PERLEY

of John Wanamaker's, who have for some time employed French artists to design their posters. That is the chief lesson of this exhibition, in which the foreign work so far outranked our own as to make the latter seem rather amateurish at times. The same may be said of the English work shown, characteristic examples of which were furnished by the Carlton Studios, of London, which was very tame and ineffective in comparison with the French and German. Of the latter the work of Bernhard and Ludwig Hohlwein, already referred to, together with that of Otto Obermeier, E. Edel and P. S., was all distinguished by a striking simplicity and appropriateness that arrested and held the attention with unvarying success. Of the French the most notable contributions came from Steinlen and Mucha, both men of great ability as draughtsmen and designers.

In matters of printing nothing finer was shown than the Cheltenham Press exhibit, which in arrangement and choice of type found its highest expression in a prospectus printed for the United States Military Academy. In its dignified simplicity and, above all, legibility, this might well serve as an example of all that good printing ought to be to the printers of so-called artistic printing.

New York Water Color Club

THE TWENTY-FIRST ANNUAL EXHIBITION OF THE NEW YORK WATER COLOR CLUB BY ALICE T. SEARLE

THE first regular art exhibition of the season, that of the New York Water Color Club, has just closed its doors at the American Fine Arts Building after a successful three weeks' showing.

Necessarily the smallest display of the year because of its early opening and the limited number of artists in town, and, therefore, never seriously considered adequately representative of home talent in water-color painting, it has nevertheless brought with it each year a certain fascination and anticipatory delight in its representation for the first time of work accomplished during the prolific summer months. As a rule, the character of the work is found to be less academic, more spontaneous and frankly individual than the more labored compositions exhibited later on.

Of the two hundred and forty-three contributors this year nearly one-half were women painters. This might in some wise account for the general tone of refinement and subtle charm, almost effeminate in character, which seemed to dominate the

display. Many of the so-called *débutante* painters of the preceding winter, who had been enthusiastically trying their wings through the summer months, were there to submit their results for comment or commendation, as the case might be, the whole conveying an impression of work excellently done—in some instances clever, seldom weak but averaging no originality, force or importance.

The Beal prize picture, *Study in Black*, by Tony Nell, as an admirable example of the intelligent use of pure aquarelle, well deserved the honor. The subject, a strongly drawn, alert figure of a young girl in heavy black hat and form half concealed in the folds of a big cloak, was not in any way attractive or even distinguished, but it showed a masterful treatment, a reserved force and ease of execution rarely discovered in work in this medium. Miss Nell's two other contributions, *Up the Street*, a vista of wet city streets in which the clear-cut simplicity of forms in the foreground and admirable management of values and refreshing breadth of handling throughout made it a close competitor to her prize picture, and the *New York Sky Line*, an equally strong performance, announced her a worthy addition to the list of prize winners.

Last winter's prize winner, Hilda Belcher,



Copyright, 1910, by George Wharton Edwards

JAGGER JAW REEF

BY GEORGE WHARTON EDWARDS

New York Water Color Club

showed a strong double portrait of brother and sister, a pastel of unusual solidity of form and interesting composition, the dullness and monotony of the color detracting from its interest as a portrait.

Colin Campbell Cooper's *Laujenburg Bridge* illustrated his customary clever workmanship and the ever-present charm in whatever subject he endeavors to interpret. The historic old bridge over the Rhine, with its queer modern addition in incongruous contrast, the varicolored detail of red-roofed clifflike dwellings crowded along the shores, with the repetitive contrast of the ostentatious modern residence in the distance, suggested romance and imaginative beauty. A fairy-story-telling picture, if you will! Competence is synonymous with Mr. Cooper's name and in the second Rhine picture and the *Porch at the Church of Semur, France* the handling of the difficult medium he affects, the gouache, is beyond criticism.

Edith Cockcroft, of New Jersey, whose picture at the autumn Salon, *Place de Saint Sulpice*, was one of the few American works favorably commented upon by the Parisian critics, sent two vigorous studies of old women, full of ugly character and vitality. Groups of studies and sketches of varying interest



William R. Beal *Prize*

STUDY IN BLACK

BY TONY NELL

enlivened the exhibition. Those of Concarneau peasants by Maud Squires were deservedly popular. Strictly decorative in style, the treatment was original and the quaint humor in pose and gesture quite irresistible.

New York Water Color Club



IMPROMPTU PLAYGROUNDS

BY JEROME MYERS

Jane Peterson and Florence Francis Snell showed groups of studies of rather hackneyed French subjects, the latter offset by rare variety of treatment. Jerome Myers interested as usual with his incomparable views of New York slum life. Alexander Robinson, H. B. Snell and Charles Warren Eaton showed the fruits of a summer spent on the Continent. Harold M. Camp, a newcomer last year, in one picture out of several monotonous variations on one theme, *Asters and Goldenrod*, the brow of a flower-decked hill relieved against a really wind-swept sky, exemplified again over last winter's achievement.

Among the few distinctive newer features in the little exhibit may be noted the Japanese flower studies of Genjiro Kataoka, Marion H. Becket's *Three Fates*—a delicate, beautifully lined pastel—and the clever room interiors in the same medium by Louise West.

The catalogue lacks many household names closely identified in former years with exhibitions of the Water Color Club: Ben Foster, Jules Guerin, Luis Mora, Lydia Emmet, William J. Whittemore, Albert Herter, Horatio Walker, Cullen Yates and Alice Schille. Where are they all? These painters, many of them officers of the club and several, like Walker, masters of the old-time water-color technique which seems to have quite gone out of style, would have given by their presence a certain stability and spirit to the display which it appeared to lack. A. T. S.

THE National Society of Craftsmen will hold the fourth annual exhibition of arts and crafts from December 7 to December 30, 1910, in the galleries of the National Arts Club, Gramercy Park, New York City. An invitation is cordially extended to crafts workers throughout the country to participate in this representative exhibition.



TWILIGHT AFTER RAIN

BY CHARLES P. GRUPPE



From "Design in Theory and Practice." Copyright by The Macmillan Company

JAPANESE WOOD CARVING IN THE BOSTON MUSEUM OF FINE ARTS

HOLIDAY ART BOOKS

ELIHU VEDDER publishes his autobiographical reminiscences under the title, "The Digressions of V" (Houghton, Mifflin & Co.). The book, which is abundantly illustrated, is written in a sprightly, entertaining fashion, without too much formality of scheme. The artist says playfully that he has always deplored his lack of a Boswell. On the whole, however, "V" does very well. If there is none of the pomp and circumstance of formal biography there are many succinct and graphic pictures of notable people and a frank current of confessions as to a painter's artistic experience, which rather gains in weight by not being set forth too seriously.

Writing of his early impressions of Venice, where he "absorbed color like a sponge (for I started as a colorist, strange as it may seem to some)," he says, "I studied by myself and sometimes wish I hadn't, for my pictures always have to me a home-made air which I don't like. They lack the air of a period school, and this—I say it seriously—seems to me a great defect. I believe that all my defects have arisen from my trying to cure them. I commenced with a great love of color and a strong sense of the solidity of form, but drawing killed the color and atmosphere weakened the form and reduced me to what I am. I loved landscape, but was eternally urged to paint the figure; thus my landscape was spoiled by the time devoted to figure, and the figure suffered by my constant flirting with landscape. What I felt strongly I could strongly express in the sketch, but the finished picture killed the feeling—

and then all became sickled o'er by the pale cast of thought. I was accused of having imagination. I never said I had imagination, but they thought I had it, and people are mistrustful of imagination, some going so far as to deny its very existence—or, at least, to resent its intrusion in art, especially when I intrude it. I could copy nature beautifully, but how often I wished that I had dedicated myself to the painting of cabbages! I mean, painting them splendidly, with all the witchery of light and shade and color, until the picture should contain all the pictorial elements needed in a *Descent from the Cross* or a *Transfiguration*, so that no gallery would be complete without a *Cabbage* by Vedder."

There is an autobiographic cast to a good deal of Mr. Will H. Low's interesting lectures delivered before the Chicago Art Institute in April under the Scammon foundation and now published under the title, "A Painter's Progress" (Charles Scribner's Sons). In these lectures he traces the course of art affairs and the changes which have overtaken art conditions as they have been reflected in his own experience or come to his own personal knowledge. Of "Our Present and Our Future" Mr. Low is sanguine. The importance of the exposition at Chicago in 1893 in influencing the contemporary popular estimate of artistic matters and in stimulating public works, particularly in the department of mural decoration, gave the speaker in his closing address before the institute a graceful and well-met opportunity. Mr. Low emphasizes the importance of mural decoration, as in law courts, town halls and other public buildings, in its effect on the taste of the thousands who now transact the business of their

Holiday Art Books



From "Romanesque Architecture"

PARMA CATHEDRAL, ITALY



From "Rosa Bonheur." Copyright by D. Appleton & Co.

STUDY OF A BULL, BY ROSA BONHEUR

lives among such surroundings. "Of these how many," he asks, "can we attract to our museums and art exhibitions, except on rare occasions and with a somewhat wearied desire to acquire a taste for art from which nearly every element of their lives or past ancestry has kept them, as from a thing apart, the concern of a few?"

Prof. John C. Van Dyke, in his crisp and virile little book, "What is Art?" (Charles Scribner's Sons), views the matter of our general art interest from a different standpoint and draws with some heat a different picture. The thing that troubles Professor Van Dyke is not a lack of interest, but what he conceives to be a misdirection of that useful quality. "Was there ever before such a pothole about art?" he asks—"and most of it about somebody else's art."

His final chapter, "Art Appreciation," reminds one of the pithy abjuration of Europe given currency by the late Frederic Remington. Of "the unending discussion and gossip about Renaissance art" he writes:

"It spreads from the antique shop and the dealer's store to the drawing room and the dinner table; it floats in from the museum and the lecture platform; it breaks out in the daily press and the monthly magazines and it is served up at the clubs and the theaters. Critics and connoisseurs give appreciations of it before pink-tea audiences, museums give exhibitions of it, auction rooms and dealers' shops have sales of it. Every one is afraid some fine shade of it will get away unseen or unfelt. In the summer season thousands of our people study it in the Vatican, absorb it in the churches and chase it through the galleries of Italy. What eyes they have for old palaces with towers askew,

for sagging bridges and wharves, for quaint door knockers and picturesque chimney pots! They revere antiquity and have a standing quarrel with the native because he does not do likewise. The Roman who wishes to improve the city where he lives and objects to its being regarded as a mere museum, and he, himself, as a mummy in a glass case, is said to be a savage, a descendant of the old invading Goths; the Venetian who wants a little more rapid transit than a gondola affords, and puts a motor boat on the Grand Canal, is an unspeakable degenerate. What better could either or any of them do than live for the past? What right has Italy with such a history to be modern?"

Professor Van Dyke is caustic, sarcastic, yet eminently sane. His book should do us all good.

Ernest A. Batchelder presents in "Design in Theory and Practice" (The Macmillan Company) a discussion of esthetic principles addressed primarily to art workers, and therein perhaps of the more value to the general reader. The book is thoroughly illustrated with detailed drawings and diagrams pointing up the text. Though the author reiterates the old saw that as to art we are a young country without traditions—a notion which it is high time some one should candidly examine and explode—his theories are based on sound study and he writes with the directness of an active worker. His diagnosis of our general ailment is a plea for experience which shall be more practical. He says:

"In our study of design to-day we turn to the studio for traditions rather than to the shop. We approach the subject from a point of view diametrically opposed to the development of design in its periods of finest production. We begin by drawing, painting and modeling; we accumulate studies



Copyright by Claude C. Washburn and Lester G. Hornby

"PAGES FROM THE BOOK OF PARIS"



From "Story of Spanish Painting." Copyright, The Century Company

MIRACLE OF S. HUGO, BY ZURBARAN

from nature, and attempt to conventionalize this material on paper; we study historic ornament, make careful copies from the various historic styles, and adapt motifs found through this process to our own needs; we visit shops and factories (sometimes) and listen to interesting talks on the technique of carving, weaving and metal work, on the relation of pattern to material; we gather from practice in the 'arts and crafts' a superficial idea of the tools and materials of many crafts, but have no thorough or practical knowledge of the technical demands of any one craft. We aim to produce studio-trained craftsmen. What we need most are shop-trained artists. The examples of industrial art which are so carefully treasured in our museums and galleries were the work of shop-trained men, not of studio-trained men."

"The Reminiscences of Rosa Bonheur," edited by Theodore Stanton (D. Appleton & Co.), would appear to afford a sufficiently detailed record to satisfy the curiosity of the painter's most ardent admirers. The author makes his discussion a bit ponderous, as in his remarks on the painter's hereditary background. The book, however, is made up for the most part of original letters. If the record is not particularly exciting or the material to any exceptional degree digested, the personal portrait is painstaking and thorough.

An interesting chapter describes the relations of the Bonheur family to the sect of Saint Simonians, which had some of the characteristics of the Women's Rights movement and from which the artist drew her style of apparel. The book is illustrated with reproductions of paintings and a number of informal drawings. The celebrated *Horse Fair*, owned by the Metropolitan Museum, is reproduced for frontispiece.

Seventy-three reproductions make an unusually

complete representation of Romney's art in illustration of the new biography written by Arthur B. Chamberlain (Charles Scribner's Sons). Among the appendices is a list of modern engravings after George Romney, compiled by Ernest H. Hare. Mr. Chamberlain sets forth the personal life and character of the painter, with emphasis on his most attractive qualities. His estimate of Romney's art is judicious and readably expressed.

"In his management of single tints," says the author, "and particularly in the way in which he dealt with large masses of white, Romney was singularly happy. His color, cool, clear and often cold, is within its limits, most harmonious, and even in his least considered and most careless pictures it is rarely discordant. An instance of the successful ways in which he could deal with a color in itself unpleasant is to be found in the very ugly red of the large chair in Lord Burton's picture of 'Thomas Fane' against which the little white-froaked child is leaning—one of Romney's most successful and solidly painted pictures of childhood—which strikes no discordant note in the color scheme."

C. H. Caffin has followed his similar book on Dutch painting with "The Story of Spanish Painting" (The Century Company). He begins with a summary of Spanish history and proceeds through a discussion of characteristics and a general panoramic view to a more detailed treatment of El Greco, Velasquez, Mazo, Carreño, Ribera (Lo Spagnoletto), Murillo, Cano, Zurbarán and Goya. The book is illustrated with reproductions of paintings in the Prado and elsewhere.

In the series, "Great Buildings and How to Enjoy Them," a volume has been added on "Roman-

esque Architecture," with text by Edith A. Browne (The Macmillan Company). The illustrations, which are grouped, comprise forty-eight full page plates, faced in each case by a page of notes on historical and architectural points. The photographs represent buildings in Rome, Ravenna, Verona, Parma and other Italian cities, Mayence, Cologne, Worms, Toulouse, Arles and other cities in France and Spain.

Sadakichi Hartmann has collected his articles contributed to the *Photographic Times* on "Landscape and Figure Composition" (Baker & Taylor Company). The discussion is illustrated by reproductions of paintings and photographs, in addition to diagrams where these are useful to point the argument. "Painting and photographing," says the author, "are two entirely different propositions, but the fundamental principles of composition remain the same in all mediums of pictorial representation." The book applies principles drawn from composition as practised by painters to the possibilities of the camera.

The same house issues a series of interesting reproductions of photographs in the illustrations of "Photographing in Old England" by W. I. Lincoln Adams, editor of the *Photographic Times*.

Lester G. Hornby's original etchings and drawings made to illustrate Claude C. Washburn's entertaining "Pages from the Book of Paris" (Houghton Mifflin & Co.) add to the delight of an agreeable book, written in capital spirits and marked by common sense, good taste and unhackneyed style.

Willy Pogany has wreaked his decorative skill upon Coleridge's "Rime of the Ancient Mariner" (Thomas Y. Crowell & Co.). The stanzas, in an oddly devised letter, are presented on decorated pages of two printings and within something like a dozen different borders, for several of which the sea horse and the flying fish furnish a spirited motif. Interspersed are independent designs in black and white, many as full-page illustrations. There are also a score of color plates, but the success of both artist and publisher lies in the vigor and beauty of the more strictly typographical illumination.

Such use of water color as in the plates, "Those matted woods" and "The cooling brook, the grassy vested green," will afford, perhaps, the liveliest pleasure of the forty illustrations by W. Lee Hankey, reproduced in color for a holiday edition of Goldsmith's "Deserted Village" (Dodd, Mead & Co.). The figures are too much posed to catch the spirit of the poem. The color throughout is rich and cheerful.

There is a skilful dignity, an adroit control in de-

sign and tint, about Jules Guerin's paintings reproduced in color among the illustrations for "The Holy Land" by Robert Hichens (The Century Company). In a fashion which has proved attractive for such books as "Cranford" and the "Essays of Elia," James Whitcomb's Riley's "Hoosier Romance, Squire Hawkins's Story," appears with tinted and black-and-white illustrations from pen drawings by John Wolcott Adams (The Century Company). Pastel drawings by John Elliott and chapter headings by Frank Downey are reproduced in illustrating a children's story by Isabel Anderson, "The Great Sea Horse" (Little, Brown & Co.). Washington Allston and William Morris Hunt are among the artists who appear in the record of Boston and its people during the nineteenth century, to which Miss Mary Caroline Crawford has given the title, "Romantic Days in Old Boston" (Little, Brown & Co.).

William Howe Downes, art editor of the Boston *Transcript*, is preparing the authorized biography of the late Winslow Homer, and would be glad to hear from persons possessing any of the painter's letters.

IN THE GALLERIES

AT THE Montross Gallery, 550 Fifth Avenue, a group of pictures have been shown by Jules Guerin. Most of the subjects are from Egypt and the Holy Land, Palestine and Judea, and of these several have been included in reproduction in those recent publications in which the artist has collaborated with Robert Hichens, the author. It has become almost habitual to think of Mr. Guerin's simplification of color, his manner of filling the vision with flat curtains of even tone, as due to a thorough and considerate acquaintance with the processes of reproduction and a deliberate purpose to wrest a clever and notable success by accenting the very limitations imposed by such mechanical difficulties. As often happens with the most satisfactory surmises there appears to be nothing the matter with this surmise except that the facts do not fit it. Without in the least disparaging the worth of the reproductions which have been seen, this exhibition makes plain that Mr. Guerin has not attempted, or certainly not succeeded, in producing paintings which the four color processes can render without loss of effect. What precisely has been his aim is not so plain at sight or what the result has been is not so simple a matter to describe. He studies a building with the trained and informed intelligence, the assured restraint of an architec-

tural draughtsman of the better sort. He clings to the salient detail of landscape perspective with the precision of an engraver. He is careful of design and bold, almost arbitrary, in color, conventionalizing like a decorator. He occasionally forces the note beyond the possibility of any doubt, any muddled response in the mind of the spectator, in a way that inevitably suggests the scene painter. His work is at once provocative and enticing.

When Jonas Lie exhibited four years ago at the New Gallery the performance entertained and delighted a small circle of admirers who had been watching the beginning of what promised to be a brilliant career. The gratifying effect of the consequent encouragement begins to be seen in the one-man exhibition recently shown at the Madison Gallery. The painter has an unacademic, fresh vision, a unique point of view, a nice sense of elimination. Mr. Lie has but recently returned from Norway, where he has spent the last two years painting enthusiastically among the ice fjords of his native



Courtesy of N. E. Montross

THE THREE WISE MEN

BY JULES GUERIN



Courtesy of N. E. Montross

THE HOUSETOPS
OF NAZARETH

BY JULES
GUERIN

land. The larger pictures shown in the galleries were with one exception scenes typical of places in and around Christiana. The *Market Place*, one of the most striking examples, is a thoughtfully studied composition. The line of stone buildings fronting on the Square is broken by a group of strange-looking sleighs and carts in the center, behind which lies a glimpse of the brilliant flower market, and in the immediate foreground slush and snow reflect the blue of the sky. There is strong color, daring and a certain assurance in the picture. In the *Returning Fishermen* the red brown of the sails of the three boats entering the bay are transformed by the setting sun to a fiery red and in a companion picture, the *Setting Out to Sea* of the boats at dawn, there is breadth of treatment, good color and sympathetic rendering of an attractive subject. Mr. Lie works with a large, full brush, unsparing of pigment.

At the Macbeth Gallery, 450 Fifth Avenue, eleven recent paintings by Charles W. Hawthorne present the advancing work of a man who mixes not only brains but emotion with his pigment. He is successful in the simple pose of his Cape Cod fishing folk; his brush fills with rich and vivid color and by predilection in larger expanses; he models heads and figures clearly and gravely; he searches out the self-sufficing beauties of still life, as in the glinting bottles of *Refining Oil*. But these things make themselves apparent as a secondary impression.



Courtesy of N. E. Montross

TEMPLE OF CASTOR
AND POLLUX, GERGENTI

BY JULES
GUERIN

There is a quality in the best of these canvases that stirs a response in those deeper, primitive senses that lie below the discipline of thought. The technical skill of the artist has been absorbed in the embodiment of a pictorial impulse and the emotion has left a certain spell upon the canvas. There is more than artistic performance or the expression of a personal style in such paintings as *The Blue Girl* and *Youth*. Mr. Hawthorne is something of a poet with his brush.

The painting by F. Ballard Williams, *Undercliff, Isle of Wight*, which was reproduced last month, is the property of Mr. William Macbeth. The *Summer* is owned by George S. Palmer, New London, Conn.

Louis R. Ehrich has brought several old masters to his galleries opposite the New Library on Fifth Avenue. A portrait by Pourbus the elder shows an unknown cavalier painted in 1576. A large painting by Leandro Bassano, in celebration of fire, introduces Vulcan and Venus among the figures.

Van Honthorst, a contemporary of Van Dyck, who also painted in England, is represented by a portrait of Prince Maurice of Bohemia. *The Philosopher* is a noteworthy portrait attributed to Jacopo da Pontormo.

At the Folsom Galleries, 396 Fifth Avenue, Leslie W. Lee has shown an attractive group of water colors done from scenes in Mexico and Lower California. Mr. Lee handles the medium well and studies the lay of the land and the quality of the atmosphere with definition and charm. Such a sketch as that catching the low, early sun on the water burning through the *Morning Haze* is evidence of the painter's freedom with flowing, wet paper. Several oils afford a striking record of Mexican Indian types. At the same galleries Piero Tozzi has shown a group of portraits, including a dashing full length of one of the Russian dancers and a head of Alfred Stieglitz. *The Reaper* obtained the silver medal last year at Seattle and in 1906 at Rome. In December the Folsom Galleries will hold exhibitions of work by Mrs. Albert Herter and Charles H. Woodberry.



Courtesy of The Folsom Galleries

THE REAPER

BY PIERO TOZZI



MAXFIELD PARRISH
1897

OLD KING COFFEE - PAINTED IN THE STUDIO OF THE
ARTIST, NEW YORK - PAINTED BY MAXFIELD PARRISH

MODERN MURAL DECORATION IN AMERICA. BY SELWYN BRINTON, M.A.

ART—let us confess it with due humility—is of the nature of a superfluity; we must own here with the veriest Philistine, that first in man's story come his material needs. It is only when these more immediate claims have been satisfied that Art will—timidly perhaps at first—begin to appear; and though obviously some races are more adaptive than others, this has been pretty much the course of development, whether in ancient Egypt, in Hellas, in the rich life of the Italian cities, or, last but not least, in modern, even ultra-modern, America. Only here the change has been so sudden, the development so recent, that in our slower-moving old continent it has scarcely yet been even realized. And yet what a romance unveils itself to us in these first beginnings—what a lesson that no serious effort, however fruitless it may seem, is really lost.

In 1875 the question of the State Capitol of Albany (New York State) was occupying public attention. I do not know if the word "graft" was then already coined, but if not, then the whole story of the Albany Capitol seems to clamour for its existence. For in this year of grace, 1875, that building's walls had only reached the third story, with the expense to the public, so far, of five millions, when that saving force in American politics, public opinion, began to assert itself. A committee was appointed, and its chairman, Mr. Dorsheimer, ventured to protest, not only against the waste of public money, but also against the entire absence of any architectural merit or beauty of design. In the new Advisory Board, which was then appointed, the architect, Mr. Richardson (whose name we shall meet again later), was given the task of introducing some order and design into the chaotic

building which still awaited completion. The work was necessarily a compromise, for the existing material had to be utilized and brought into such harmony as was possible; but what is of special interest to our subject here was the appointment of Mr. William Morris Hunt to decorate the Assembly Chamber with two mural paintings.

Mr. Hunt excelled as a portrait painter, and was himself an inspiring and interesting character. His study for this decorative fresco of the Albany Capitol is now within the Philadelphia Fine Arts Academy, and is of special value to us since the original itself has perished. The subject was called by him *The Flight of Night*; for here Night, a robed goddess, is drawn in her cloud chariot by three plunging steeds, with behind her the crescent moon. A male figure, with inverted torch, leads the horses as they plunge forward into the night. This painting must obviously be considered as an unfinished study. Night, for instance, a half-draped figure, has the right breast painted in, the left scarcely indicated; while the male attendant has alteration marked in chalk upon the torso and the limbs. But the whole conception emerges as full of imaginative beauty, while the colour scheme—in which a beautiful grey predominates, with touches of tender rose—is extremely attractive.



"LYCURGUS CONSULTING THE PYTHIAN ORACLE" (BALTIMORE STATE HOUSE)
(Copyright of J. La Farge) BY JOHN LA FARGE

Mural Decoration in America

In Mr. Hunt's second decorative fresco of *The Discoverer*, Columbus, a finely conceived figure, stood with folded arms in the centre of the canvas, while Faith and Hope, beautiful female figures, swam before his frail boat, and Fortune guided its helm.

We can well imagine the enthusiasm which these fine mural paintings created when they were unveiled in the State Capitol. A scheme was started for the decoration of the whole Assembly Chamber by the same artist, and a sum of 100,000 dollars was actually voted, but Governor Robinson here used his power of veto; and considering the future story of this Albany Capitol, it was perhaps as well.

Mr. Hunt's subjects had been painted in fresco upon the actual walls; but when the methods of "graft" developed their fruit, these walls fell out of place, needing the aid of iron girders to meet the tottering ceiling, which itself seems later to have decided upon descending to add to the general confusion. Ten years after their completion these fine frescoes had entirely disappeared from sight, while their creator himself had passed away before them. The decorations of the Albany Capitol, the first serious work of the kind in modern America, were a memory only—a memory of high hopes destined to failure and disappointment.

But meanwhile, in a quite different and less ostentatious way, the work of educating the public taste of America to better things was quietly going forward. It is here that the name of John La Farge—of whose death I grieve to learn just as these pages have been sent to press—comes before us. In 1875—that very year in which we have seen the decoration of the Albany State Capitol take shape—the corner stone of Trinity Church, Boston, was laid, Mr. Richardson being here, too, the architect chosen; and in September of 1876, he placed the internal decoration of this church in Mr. La Farge's hands. The plan of the church, as it stands, is a Greek cross with a semi-circular apse added; and its style may

be described as a free rendering of the French Romanesque.

Mr. La Farge has himself remarked that this style seemed to him "especially suited to the constructive situation. It was indefinite, and yet in relation with classical reasonableness and refinement. It allowed the artistic veil of ornament to pass at will from horizontal to perpendicular arrangements, to follow loosely, or with precision, the accidental surfaces. It would permit—as long ago it had permitted—a wide range of skill and artistic training. I could think myself back to a time when I might have employed some cheap Byzantine of set habits, some ill-equipped Barbarian, some Roman dwelling near for a time—perhaps even some artist keeping alive both the tradition and culture of Greece."

In all the heavy prose of the actual work these analogies were verified. "But," he adds, "there was little money and little time," and the work had to be hurried through under adverse conditions. Yet, even so, much that was novel and interesting was accomplished, so much so that this Trinity Church marks a new departure in American surface decoration, and it has been justly said, "In 1876, owing to John La Farge, mural painting in that country was elevated to the dignity of an art." Of the wall decorations here, which represent (north wall) *Jesus and the Woman of Samaria* and (south wall) *Jesus and Nicodemus*, I incline to prefer the former: the figure of the Samaritan



"CONFUCIUS PLAYING THE LYRE BEFORE BEGINNING TO TEACH" (BALTIMORE STATE HOUSE) (Copyright of J. La Farge) BY JOHN LA FARGE

Mural Decoration in America



"MOSES RECEIVING THE LAW ON MOUNT SINAI" AND "SOCRATES AND HIS FRIENDS IN DISCUSSION" (MINNESOTA STATE CAPITOL, ST. PAUL). BY JOHN LA FARGE
(Copyright of J. La Farge)

woman is fine in drawing and treatment of the drapery—a little reminiscent, to my mind, of the work of Albert Moore. In the second subject I seemed to feel the figures of Christ and Nicodemus as somewhat large for the spaces they fill, and hence the whole effect as heavy; the figures themselves, however, possess great dignity and repose.

It does not lie within my province here to include the stained glass, or I should record my enthusiastic admiration for those two windows in this church which are named, *The Black Window* and *The Welch Window*, one of which has for its subject the *Vision of St. John the Divine*, and the other his Master's *Resurrection*; or yet again the delightful *Presentation of Mary* (Mc. Kim window), in which the artist has followed the tradition of

Titian's painting. I have not yet been able to visit Mr. Reid's recent work at Fairhaven, but these windows (especially the two former) were to me a revelation of what stained glass can achieve.

I must pass lightly here over Mr. La Farge's intervening work—his *Resurrection* in St. Thomas's Church of New York, his paintings in the Church of the Incarnation, his magnificent *Ascension of Christ* in the Church of that name at New York (which is, perhaps, his masterpiece in mural painting) or his more secular subjects of *Music* and the *Drama* in Mr. Whitelaw Reid's house—to describe in more detail a most interesting recent work, of which some good reproductions are here given. I refer to the mural decorations of the Baltimore State House and the Minnesota



"ORAL TRADITION" (CONGRESSIONAL LIBRARY, WASHINGTON)
(Copyright, Howard Grey Douglas)

BY JOHN W. ALEXANDER

Capitol—two of the most recently erected State buildings in America. The St. Paul decorations are in the form of lunettes, those of Baltimore in that of pendentives, but the subject of both series—which we may describe as the *Evolution of Law in History*—and the technical treatment are so closely related that I have preferred to take both together here.

In the first pendentive we see the ancient sage and lawgiver, Confucius, upon his "apricot throne," playing the lyre, as was his custom before commencing to teach; or again, in one of the lunettes, seated beside the water with his disciples (a delightful scene this) busy in collating and transcribing documents. Confucius said of himself that he was "a transmitter and not a maker, believing and honouring the Ancients"; and Mr. La Farge says—"Here I have chosen him as type of the Preservation of Precedent. Of course, he is also a fine thinker and a poet, and the charm of thought and of sentiment remains with his memory."

Here, in this lunette, the sage, seated in the centre, examines some weighty manuscript. "Two of his disciples," said the artist, "unroll the long fold of another manuscript for further comment of the Master. The text is ancient, and refers to the work of one of the early kings or heroes whom he admired." In another pendentive we see Lycurgus, the semi-mythical lawgiver of Sparta, consulting the Pythian oracle to obtain a confirmation of his laws. In another scene with one of the artist's wonderful backgrounds—Socrates and his friend

discuss the Ideal Republic, as in Plato's account, typifying here to our survey the due relation of the Individual to the State.

Finely conceived is the lunette in which Moses (typifying the Moral and Divine Law) receives the Law on Mount Sinai. The mountain here, as says the artist, "is on a smoke." Fire comes out of the rocks—wreaths of vapor crawl out from their crevices. The studies for this work were made from personal observation, and from photographs taken of the eruptions, in the Caribbean Islands, and the distance represents a portion of those actual mountains.

"In each one of these paintings," says Mr. La Farge, "I have desired to give the sense of a special and different historical moment. Consequently, of a very different attitude of mind in the actors in each drama."

These fine mural paintings, with their clean strong drawing, which almost reminds us of Mantegna, represent the most recent work of one who is generally acknowledged to be the founder of the new school of mural painting in America.

In his little life of Whistler, Prof. Singer has said: "Critics can account for much by dint of industry, which in the last resort is merely a somewhat refined trial of patience. . . . In contrast to this, the warm-blooded creative artist endows the world with beautiful objects, not by deliberate calculation, but without exactly knowing how or why, giving expression to his own unconscious feelings. But the man who possesses not only force of genius to



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Mural Decoration in America

create original works of art, but also penetrating intelligence to grasp the essential laws of their production, stands high above these two extremes." "Such a genius," he adds, "was Whistler"; and such, we may say here, as falling entirely and appropriately into this category of the creative artist who "is able to account for his creations," was John La Farge.

We have now traced the progress of mural decoration from its beginnings, through the high hopes and apparent fiasco of the paintings of Albany Capitol, and through the steady earnest work and progressive achievement of John La Farge, with whom other artists had now come to group themselves—men of such standing in later decorative art as Francis D. Millet, George Maynard and Will

H. Low, whose *Homage to Woman* decorates one of the ceilings in the "Waldorf-Astoria." But, meantime, other independent workers had come into the field. Blashfield, who was to decorate later the Dome of the Washington Rotunda, was painting his first panels; Edwin Abbey his *Bowling Green*, at the Hotel Imperial (New York), where, too, Thomas Dewing had designed a ceiling with figures of *Night, Day, and Dawn*. The movement was already in the air, and needed only a strong external impulse to focus its scattered forces together into a new and living creative element in American life. That impulse was given by the Columbian Exposition.

The summer of 1892 saw a group of art workers brought together at Jackson Park, Chicago, with before them a strenuous problem—that of creating, out of the elements at their disposal, an exhibition which should be artistically, as well as commercially, a glory to America.

They lacked the advan-

tages, which the great Italian decorators enjoyed, of an artistic tradition which had set firm roots into the past centuries; on the other hand, they had those qualities which belong to the youth of nations—energy, ideality, and an unbounded enthusiasm.

The direction of the sculpture fell naturally—one might say almost inevitably—upon Augustus Saint Gaudens; that of the mural decoration upon one of John La Farge's pupils, F. D. Millet. Beneath this latter's direction were grouped Edwin Blashfield, Robert Reid, Edward Simmons, Maynard, Reinhart, Shirlaw, Kenyon Cox, Alden Weir, Melchers, Dodge—names these which, in almost every case, stand in the forefront to-day of American mural decoration. They all came



"ASTARTE" (BOSTON PUBLIC LIBRARY)

BY JOHN S. SARGENT, R.A.

(Copyright Photo., Curtis & Cameron, Boston)

Mural Decoration in America



"RELIGION" (BOSTON PUBLIC LIBRARY)

(Copyright Photo., Curtis & Cameron, Boston)

BY CHARLES SPRAGUE PEARCE

together under the conditions of a generous rivalry, an artistic "camaraderie," which stimulated each and all to do the best that was in him; the result was, as the world knows, a colossal success, but one which I have no space to describe in detail here, since I prefer to reserve myself for the record of later and more permanent achievement. It must suffice here to record that "City of Dreams," which under these men's enthusiasm rose white and lovely beside the waters, as a great inspiration, a new starting point in American decoration, which, though itself evanescent, had lessons of lasting value.

It is true that the beautiful Library of Boston dates its commencement to the year 1888, while the year following saw the noble Congressional Library of Washington fairly in hand; but the completion of both these buildings was later in date than the Exposition, and they reaped the benefit of the interest and experience there acquired.

The Boston Public Library may be regarded as the pioneer of the great free libraries in the United States, the old building dating back to 1852; the new Library, commenced in 1888, stands in the centre of Boston, a fitting monument to the intellectual centre of America.

As we enter from Copley Square we find ourselves in a vestibule of warm pink-toned marble, with, on our left, Macmonnies' bronze figure of Sir Harry Vane, Governor of Massachusetts in 1636. The great staircase now faces us, of yellow Siena marble; as we ascend black veins run more deeply

into this yellow, and it may be noted that great care has been taken in selecting these marbles so as to fit into the colour scheme. Upon the walls and corridor of this staircase are wall paintings by M. Puvis de Chavannes, which seem to me entirely appropriate and beautiful in their setting. It must be remembered that when M. de Chavannes received this commission his age was already too great to permit him to visit America, and study his subject *in situ*, and under these conditions of age and absence we can scarcely place these Boston panels beside his creations of the Panthéon or the Sorbonne. But never does M. de Chavannes fail in his marvellous sense of decoration; there is something in the simplicity and dignity of his figures which, to my mind, recalls the best of the Giottesques. M. de Chavannes said himself of these paintings at Boston—"In decorative art it is not enough to have a subject; the subject must be conceived according to the very strict laws which govern this branch of art. The composition must be adapted, first of all, to the place it is to occupy when completed, and be adapted so perfectly that the public cannot imagine, the main idea being accepted, another arrangement for the *ensemble*, another grouping for the figures. After having found the main idea the difficulty consists in determining the arrangement and grouping. This *tâtonnement* requires the longest time."

Here the master depicts upon the staircase corridor his central idea of the *Muses Welcoming the Genius of Enlightenment*. The winged Genius

Mural Decoration in America



(Copyright Photo., Curtis & Cameron, Boston)

"NIGHT." DECORATION IN THE MINNESOTA STATE CAPITOL AT ST. PAUL. BY EDWARD SIMMONS

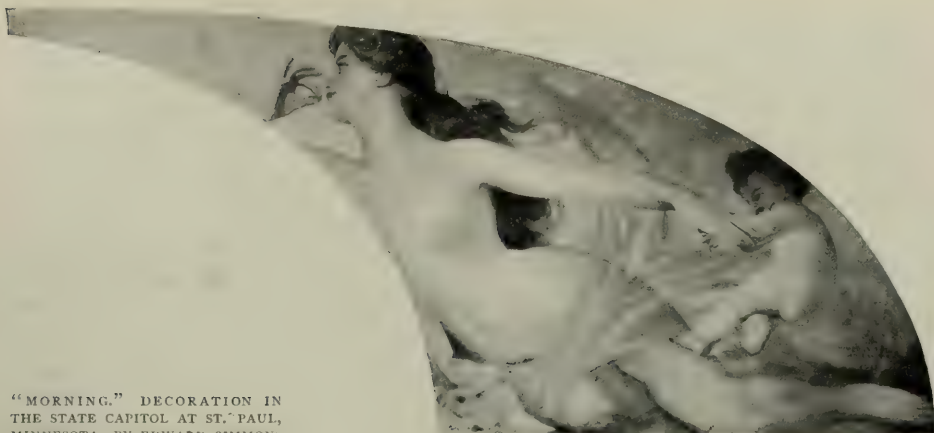
soars up above the door, on either side of which are draped female figures absorbed in thought, while in the great side spaces the Muses fly upwards toward their Leader, the God of Light; and in his eight remaining staircase panels the master develops his thought in the subjects of *Philosophy, Astronomy, Chemistry, History, Physics, Pastoral Poetry and Dramatic Poetry*,—the latter subject very beautifully treated from the legend of Prometheus. If we turn to the right in leaving the staircase corridor we come to what is called the Delivery Room (where books are given out and returned). Here the scheme of decoration has been taken from the Venetian early Renaissance: the marble doorways are in "Rosso antico" (blood-red marble), or green "Levanto," the high wainscot is of light-coloured oak, and the entire space between the wainscot and the ceiling is filled with Mr. Abbey's paintings. The subject of this fine series is the *Quest of the Holy*

Grail; it may not perhaps come entirely within that strict definition of decorative art which we have just quoted—that the composition must be so adapted to the place it is to occupy that the public could not imagine another *ensemble* and another grouping—but here we have a fascinating



"WILLIAM PENN AS A STUDENT AT OXFORD." PANEL FORMING PART OF A FRIEZE IN THE GOVERNOR'S RECEPTION ROOM IN THE PENNSYLVANIA STATE CAPITOL AT HARRISBURG. PAINTED BY VIOLET OAKLEY
(Copyright Photo., Curtis & Cameron, Boston)

Mural Decoration in America



"MORNING." DECORATION IN THE STATE CAPITOL AT ST. PAUL, MINNESOTA. BY EDWARD SIMMONS

(Copyright Photo., Curtis & Cameron, Boston)

legend treated pictorially, with just the imaginative touch and vagueness which the subject requires.

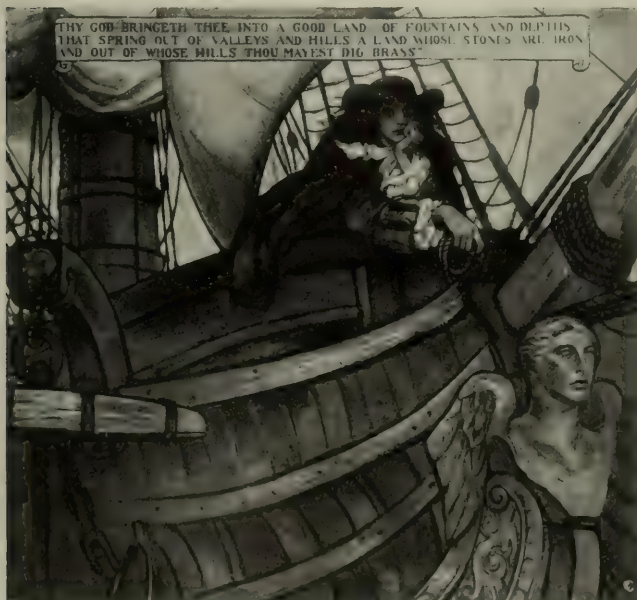
We come next—using that essential feature of American life, the Elevator—to the upper or third floor of the great Library. Here, in 1890, Mr.

John S. Sargent was commissioned by its Trustees to decorate both ends of the gallery, receiving for this work the sum of 15,000 dollars.

In his paintings of the south end, which were the earliest completed, the artist's theme is the emergence from the surrounding polytheism of the Jewish conception of the Unity of God. Upon the great arch of the ceiling the monstrous and strange beliefs of the primitive races take shape before us—the vague form of Neith, the universal Mother, spans the entire arch; a brutal, bull-headed Moloch towers up in giant strength upon the left; and, on the other side, Astarte rises, veiled and opalescent, her feet upon the crescent moon.

In this lovely creation surely Flaubert's great romance of Carthage must have been in the artist's thought. This is the very goddess, "Ruler of the shadowy seas and of the realms of azure—Queen of humid things," to whom Salambo prayed.

In the centre of the



"WILLIAM PENN SIGHTING THE SHORES OF PENNSYLVANIA." PANEL FORMING PART OF A FRIEZE IN THE GOVERNOR'S RECEPTION ROOM IN THE PENNSYLVANIA STATE CAPITOL AT HARRISBURG. PAINTED BY VIOLET OAKLEY
(Copyright Photo., Curtis & Cameron, Boston)

Mural Decoration in America

composition are depicted the Hebrew people, nude kneeling forms, twelve in number, representing the Tribes, dominated by the colossal forms of the Pharaoh and the Assyrian monarch, who advance from each side, as if to dispute for their possession; and the theme of God's deliverance of His people is developed further in the great frieze of the Prophets, who here correspond to the Chorus of the Greek drama.

The second portion of the decoration treats the Dogma of the Redemption. Here the treatment is, very appropriately, Byzantine, and the whole composition centres in the figure of *Christ Crucified*. The Cross itself is of an archaic Byzantine design, and the Crucified One holds the figures of Adam and Eve swathed to him upon the Cross, at whose feet the symbolic pelican, in gold relief, feeds her young with her own blood. Beneath, in the lower tier, the eight Angels of the Passion bear its instruments—the spear, the pillar or column, the crown of thorns.

These Angels are of great imaginative beauty and dignity: we feel here that the subtle loveliness of the veiled Astarte has been transfused with soul. Above the Christ are the Three Persons of the Trinity, co-equal in dignity and majesty; and the legend beneath (taken, I believe, from the Cathedral of Cefalù in Sicily), "*Factus Homo, Factor Hominis, Factique Redemptor, Corporeus redimo Corpora, Corda Deus*"—gives the key note of this portion of the subject.

The Boston Public Library is a noble creation, worthy in every way of the great city of which it forms a central point. Yet it must be admitted that the Library of Congress in Washington, taken as a whole, represents the high-water mark hitherto attained by American Decorative Art. The building of the present Library was approved by Congress in 1886, and General Casey took charge of the work from 1888 up to his death in 1896, when he was succeeded by Mr. Green, with Mr. Pearce Casey as architect and art adviser, and Messrs. Garnsey and Weinhart in charge of the decoration—the Library itself being completed in 1897.

On the ground floor Mr. Pearce's decorations represent the life of the family in primitive times—his *Religion* being, perhaps, the most successful; and the "North Curtain Corridor" is entirely filled with Mr. Simmons' nine lunettes of the Muses. These mark the highest point reached here in purely decorative art—most of all *Calliope*, in the lunette at the end of the corridor, draped in loose flowing folds of blue, which shade the half of her face, while they leave unveiled her bosom and throat, and her superbly-formed shoulders. The whole conception recalls Michael Angelo's paintings—in its strength of simplicity. For, like the great Florentine, Edward Simmons uses as his entire theme the human figure, nude or very simply draped, and with the fewest possible accessories. Like him, too, his types are grandly forceful, and



"WILLIAM PENN LISTENING TO A QUAKER FIELD-PREACHER AT OXFORD." PANEL OF FRIEZE IN THE GOVERNOR'S RECEPTION ROOM AT THE STATE CAPITOL, HARRISBURG. PAINTED BY VIOLET OAKLEY
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ONE OF A SERIES OF PANELS ILLUSTRATING THE PROGRESS OF THE AMERICAN SPIRIT IN THE NORTH-WEST
PAINTED FOR THE MINNESOTA STATE CAPITOL AT ST. PAUL, BY EDWARD SIMMONS
(Copyright Photo., Curtis & Cameron, Boston)

hold us by their sheer sincerity of purpose and strength of design. *Terpsichore*, clashing her cymbals; *Urania*, draped in grey silk that is shot with gold; *Polyhymnia* looking upwards, her book opened at the lines :

" Say, will you bless
The bleak Atlantic shore,
And in the West,
Bid Athens rise once more ? "

seem to give us the very message of the new art which we have been studying here, and which is continued in the magnificent series of mural paintings which fill this building.

Mr. Alexander, in his attractive series on this ground floor of *The Evolution of the Book*; on the floor above, Shirlaw, Robert Reid, Benson, Maynard, Kenyon Cox; Blashfield in his decorations of the Dome; Vedder in his fine mosaic of *Minerva*,—the tutelary goddess here as in her Acropolis,—above all, Oliver Walker in his superb " tympanum " of *Lyric Poetry*, where the figures of *Truth* and *Passion* reach the highest level of creative art—all these contribute their share to the beauty of a building which it would require more space than this essay can afford to do justice to in detail. We can only note here that the new movement, of which this Washington Library is so magnificent a memorial, is now expanding into fresh directions on every side.

The Appellate Courts at New York are a notable instance of this; here, where fifty years ago would have been plain distemper walls, we have a creation in which fine modern sculpture is combined with the mural paintings of Siddons Mowbray, Robert Reid, Metcalf, Walker, Blashfield and Simmons—some of the most brilliant among the rising school of decorative painters.

This article has been kept waiting some time in order that readers might be given some adequate conception of Mr. Alexander's mural decorations in the Carnegie Institute of Pittsburg; and they will, I am sure, also be glad to see among the illustrations the coloured reproduction of a decoration executed by Mr. Maxfield Parrish for the Knickerbocker Hotel in New York.

Mr. Alexander has already come before us in speaking of the Washington Congressional. At Pittsburg he selected as his subject, *The Crowning of Labour*; and the decorations consist of panels surrounding the first floor, the top of the main staircase, and the second floor, while all the panels of the third floor have not yet, I think, been placed. The reader will notice among the illustrations the high narrow panels, representing men at work at great elevation; these are at each end of the alcoves on the second floor, and in the panels of the first floor the subject is treated to some extent ideally, — winged figures, representing *Peace*,

Prosperity, Education, and Luxuries of Modern Life, being seen to bring their tributes to the city of railroad energy. But the treatment is mainly and intentionally realistic, and the crowds of working men and women who fill the panels of the great stairway show the type of the working people of America who throng her busy factories and streets.

I have alluded above to the Minnesota State Capitol. This fine building, domed and in white marble, was completed in 1895, and on its decorations were engaged Blashfield, Kenyon Cox, La Farge, and Edward Simmons, whose four fine panels of the Progress of the American Spirit in developing the North-West deserve more than a passing notice. But I must reserve my remaining space for some notice of a great public building still in progress. I refer to the new State Capitol of Pennsylvania at Harrisburg. Some of Miss Violet Oakley's panels for this building were on view when I was in Philadelphia in 1906. Their subject is the movement of religious freedom which found one expression in the settlement of that country by William Penn. Careful and sound in drawing, they possess elements of decorative beauty, and it is a pleasure to me to be able to include them in my illustrations. But these are only a portion of the great scheme in view. The sculpture has been placed in the hands of that brilliant artist, Mr. Barnard, and Edwin Abbey is responsible for much of the internal decoration. We may regret the financial troubles which have delayed the completion of this fine building, but at least in America—as this notice may have shown—the formative arts are not, as in modern England, starved for want of adequate private, or still more, of public support. A movement is there in progress, across the Atlantic, which is creating a great school of decorative painting and sculpture, which is filling the land with palaces, not of private delight only, but of public pleasure and profit; and reviving for modern life the great Renaissance tradition of the "Stanze" and the Sistine Chapel.

S. B.

JAMES PATERSON, R.S.A. R.W.S.
BY MARION HEPWORTH
DIXON.

I THINK it was no less a critic than Mr. E. V. Lucas who said that the French know how to paint but not what should be left unpainted, while the English know what to paint but not how to paint it. This dicta, so simple on the surface, goes a long way towards explaining what is unsatisfactory in both the French and English schools of to-day. Put in a nutshell, it reasserts the obvious truth that the Briton trusts too much to sentiment—to what Mr. Cecil Raleigh calls "triumphant virtue"—the Gaul too much to a dazzling technique. There are exceptions of course. That the subject of this article, Mr. James Paterson, cannot be ticketed and tabulated with any ready-made phrase needs no demonstration. A Scotsman, animated with the grit and fervour which seem the birthright of



"POLLARD OAKS, BRITTANY"

BY JAMES PATERSON



"THE LAST OF THE INDOMITABLE." FROM
THE OIL PAINTING BY JAMES PATERSON, R.S.A., R.W.S.



"HERMITAGE" (WATER-COLOUR)

(In the possession of E. J. Horniman, Esq.)

BY JAMES PATERSON

our kinsmen across the Border, the artist has not only a fine sense of line and a nervous grip of his tools but a critical taste which leaves little room for sentimentality. Observation (used in the technical French sense) he has in plenty. Nor could he have put himself to school in a Parisian *atelier* without being something of a realist. But in saying all these things we have to confess that the artist's secret still eludes us. We have still to pluck out the heart of his mystery. For if Mr. James Paterson has one quality more developed than another it is his poetic sense. In him it may be truly said that imagination is master. Thus his feeling is more accentuated than in the majority of his contemporaries who have gone to Paris for their technical training. It is this quality, so rarely found in the audacious canvases which scream from the walls of the more progressive of our exhibitions, which marks out Mr. Paterson's work. On mere *bravura* and cleverness of handling he does not insist at all. A modern of moderns and in the dangerous possession of a style, Mr. Paterson may at one moment have been in peril of losing his rare personal note in the posture of a mere technician or adroit mannerist. But it is safe to say that his

mentality was too strong for him. Thoughtful by nature and a student by habit, his pictures have a congruity which comes of their being not only wholly digested but of being actual live creations—part and parcel, that is to say, of the painter's outlook on life. It is well-nigh impossible to study Mr. Paterson's drawings of Edinburgh without being struck by the passion and poetry underlying an extremely modern manner. To the artist indeed Edinburgh is a city apart, for who else has felt and understood the glamour of her moods or interpreted the charm which lies under her brooding austerity?

James Paterson, the third son of Andrew Paterson, was born at Hillhead, Glasgow, on the 21st of August, 1854. His father, a manufacturer, was able to give his boys a good education. James was sent to the Western Academy, whence he proceeded to the University of Glasgow. But the trend of the lad's whole training was mercantile. His upbringing was with the view of his entering on a business career. Hence, like Holman Hunt and another Lowlander—David Murray, Mr. James Paterson languished for four years in a Glasgow office. Struggling against the dreary routine and



"KYLE" (OIL PAINTING)

BY JAMES PATERSON

longing for some adequate means of expressing himself in artistic channels, it was not till he was actually twenty-three years of age that the young man escaped from bondage. But in 1877 he achieved his object. To a Scotsman it was natural that he should turn his face in the direction of Paris, while once in the city of the Seine it was equally conceivable that he should gravitate to the studio of so famous a painter as Jean Paul Laurens. It was here, under the direction of M. Jacquesson de la Chevreuse, that Mr. Paterson began his serious training. Coming some six years later in life to his task than the majority of students, the young Scot was soon seen to make up for lost time. He had powers of concentration and methods of assimilating new ideas seldom possessed by the raw student. Travelling and painting in the company of Mr. Tuke (a fellow-student at Jean Paul Laurens'), Mr. Paterson only returned to the *atelier* to again pack his valise for Germany. The artist, in sooth, has always been something of a wanderer. A member of the Munich Secessionists Society,

and spending part of every year in Mecklenburg, Mr. Paterson is as well known on the Continent as he is in England. Nor did his marriage in 1884 in any way retard his progress. A two years' sojourn in the Canary Islands—undertaken principally for his wife's health—found the artist busily painting not only at Teneriffe, but at Oratava and Santa Cruz besides. Acclimatised in many countries the painter exhibits in Munich, Paris, Edinburgh, and London, while his recent series of lectures on "Aspects of Applied Æsthetics" at the Royal Institution showed with what precision and acumen he can express his views on contemporary art.

That Mr. Paterson has decided opinions goes without saying. Thus the artist insists on the necessity of training the eye "that it may see truly," while he further points out that sincerity and simplicity are the two chief attributes necessary to the student. Characteristic also were Mr. Paterson's strictures on a public notoriously slow to appreciate originality. His aphorism, that "acquiescence in the opinions of others is a poor



"MORTON CASTLE," FROM THE OIL
PAINTING BY JAMES PATERSON

James Paterson, R.S.A., R.W.S.

makeshift for personal perception," touches not only the very root and groundwork of art worth calling by the name, but the public's attitude in the face of it. It is, in fact, Mr. Paterson's claim for individual choice in the artist's field of labour which makes his opinions worth having. Landscape painting we all know is not topography, but we can hardly insist enough that "vital landscape art is the expression of an individual impulse." It is this undeniable truth which Mr. James Paterson has nailed to his masthead. *Le paysage est un état de l'âme*, and if Mr. Paterson's handwriting smacks of the twentieth century the ideas he expresses, the emotions he arouses, transport the spectator to a wholly different age.

Not that painting occupies Mr. Paterson to the exclusion of all other work. Far from it. In the volume called *Nithsdale* the artist has employed his pen as well as his brush in singing the beauties of the Nith, a stream which, born in the hills near Dalmellington, winds its fifty-mile course till it reaches that wilderness of sand known as the Firth of Solway. Every variety of scenery is to be found on the banks of the Nith in its passage to the sea, and it is hard to say if Mr. Paterson best succeeds

in depicting the frothing burn seen through tangles of overhanging blossom near Dalpeddar Hill, in the more serene and spacious reaches of the middle vale of Nith near Keir, or in the wild, wind-blown surroundings of Carlawerock Castle by the river's mouth. For my own part I prefer him in the drawing called *Solway Sands*. A spot beloved by Sir Walter Scott, the place fascinates by its very severity of line. To a large extent the boundary between England and Scotland, the estuary has long ceased to be a navigable channel, if it ever was one, and for sixty or seventy miles receives on its broad bosom the waters of the Annan, the Eden, the Derwent, and the Esk. It is on this illimitable tract of sand that the Nith joins the Firth of Solway by the great Blackshaw Bank near Carlawerock, and when at high tide the famous "white steeds of Solway" race in across the flats with a roar as of a conquering host. More peaceful is the moment depicted by Mr. Paterson. Under towering skies and a long, low horizon, a herd of cattle invade the sands at low water. Impressionistic in treatment and with a magic in its lighting *Solway Sands* has a curious charm of composition. For, like the Dutch painter James



"THE PORT, DINAN" (WATER COLOUR)

(In the possession of W. A. Coste, Esq.)

BY JAMES PATERSON



"MADELEINE." FROM A CHALK DRAWING
BY JAMES PATERSON, R.S.A., R.W.S.



"THE THREE WINDMILLS" (WATER-COLOUR)

(In the possession of J. J. Cowan, Esq.)

BY JAMES PATERSON

Maris, Mr. Paterson uses the backs of his cattle to accentuate his love of the horizontal line, and does it with rare dexterity.

This particular charm of repetition (one of the marked features, as we all know, of Turner's compositions) was also accentuated in the water-colour drawings shown by Mr. Paterson at the Paterson Galleries, Old Bond Street, last spring. Here the painter changed his *venue* and took the picturesque villages of the Côtes du Nord for his theme. Dinan sufficed for a jumping-off ground, and in *Le Port, Dinan* (reproduced in this number), the *Church of St. Malo, Dinan from Montparnasse*, *Port de Jerzual*, the *Place St. Sauveur*, the *Pig Market* and the *Old Houses on the Rance*, Mr. Paterson amply justified his choice of subject. *St. Jacût de la Mer* is another favourite hunting ground of the painter, who, prolonging his stay last autumn in this primitive fishing village, gave the world *The Windmill, St. Jacût*; *The Shore, St. Jacût de la Mer*; *Ile des Ebhiens, St. Jacût*; *Fishing Boats* and *Le Chatelêt*. Other exhibits at the same exhibition included drawings as diverse as a study of Edinburgh: *Montrichard*, a sundown

effect in Touraine; and *The Three Windmills*, a sketch made in the Canary Islands; the two latter pictures being reproduced in black-and-white in these pages.

For the moment I have spoken of Mr. Paterson's water-colours only, but to judge of his fine sense of tone it is necessary to study his dry points and etchings as well. *Greyfriars Churchyard, Edinburgh*, etched in 1906, is a case in point. So also is *Arthur's Seat*, a sketch made the same year. Yet finer than either of the foregoing, for more truly characteristic of the artist's means, is *Edinburgh Castle, from Greyfriars Churchyard*—a noble conception wrought at white heat in an inspired moment. Mr. James Paterson, to be sure, has many moods. His art does not consist entirely of purple patches. The little dry point called *Moon-rise* shows him placidly serene, a mere dabbler on life's surface. Wholly restful also is the seascape called *Dutchmen at St. David's*, and the study of the river Caise seen at its source—a landscape in which Mr. Paterson uses his favourite horizontal lines and with more than his usual adroitness. Large, spacious and airy is the landscape the artist



BRONZE MEDAL FOR EDINBURGH NAVY LEAGUE. DESIGNED BY JAMES PATERSON

calls *Kyle*. In its handling it is impressionism at its best, for it eliminates only the unessential, while so faithful is the hand to the dictates of the eye that, in a happy phrase of Mr. Henry James, "perception seems a kind of execution." Rarely indeed is the marriage between mind and matter (that is to say the mental vision as opposed to the record on canvas) so close and so informing as we find it in Mr. Paterson. Take the study called *Wind in the Trees*, for instance. With what economy of means the artist conveys his meaning! A few lines, a patch of light and shade, a whisking leaf, and lo! we seem to hear the sibilant sound of the great north wind, and the very tree trunks trembling to its music. In plain English the painter's sense of the mystery of Nature is so sensitive that he can convey it to the spectator in a species of shorthand. For the true artist is always a medium. Be his manner sombre or caressing, grave or gay, we are compelled to see with his eyes, to understand with his understanding.

This force, the secret of all vital landscape art, as magnetism is of acting, is part and parcel of Mr. Paterson's baggage. In truth, if we wish to convince ourselves that the

painter possesses the special power I have been discussing, a glance at a work like *Morton Castle* (p. 195) easily settles the matter. It is a typical picture, and so characteristic of the artist's manner that if nothing else survived of his we should be able to comprehend him by this landscape alone. In its somnolent grandeur it is the very antithesis of the evanescent and changing beauty of his *Kyle*. Drowsing in the late

afternoon sunshine and buried in its primordial trees, Morton Castle seems a spectre pile, a thing conjured up by some fantastic dream. In its witchery it is a landscape with a soul as well as a body—a rare attribute, as has already been said, in a day when mere cleverness and audacity would seem to be the be-all and end-all of the schools. "The fool," William Blake once truly said, "does not see the same tree that a wise man sees." The



"EDINBURGH CASTLE, FROM GREAT FRIARS CHURCHYARD" (ETCHING)

BY JAMES PATERSON



"BARBUE INN" (WATER-COLOUR)

BY JAMES PATERSON



"MONTRICHARD, TOURAINE: SUNDOWN" (WATER-COLOUR)

BY JAMES PATERSON



"WIND IN THE TREES" (WATER-COLOUR)

BY JAMES PATERSON W.B. 2

sentence is even more true of ruins than of trees.

In our coloured illustration, *The Last of the Indomitable*, Mr. Paterson (who has lately been elected a full member of the Scottish Academy) is seen depicting the type of ship in which Nelson fought at Trafalgar. The artist's love of the old-time three-decker is again exhibited in the design for the medal of the Edinburgh Branch of the Navy League reproduced in these pages.

Another article might be written on Mr. James Paterson, for he can draw the figure as well as he can draw a landscape. But I have preferred, in so short an appreciation, to specialise, and to speak of him from the side from which he makes the strongest appeal. ——— M. H. D.

The replica of the "Chokushi-mon," or Gate of the Imperial Messenger, Kyoto, which was a prominent feature at the Japan-British Exhibition, has been presented to the British Government, and will be erected in Kew Gardens.

SOME ANCIENT SWISS COFFERS. BY A. S. LEVETUS.

SWITZERLAND offers something besides her wonderful aspects of nature to those who annually visit her hospitable resorts. Her museums are filled with rare specimens of Swiss art, which tell a tale of a glory that is past, of a time when the activities of her inhabitants were not mainly exercised in providing for the material wants of her myriads of visitors and her own people. Of late years much energy has been shown by a small group of enlightened men, with the result that collections have been brought together and valuable objects saved from the hand of the stranger. The opening of the Landesmuseum in Zürich some twelve years ago was a revelation, not only on account of the exhibits, but also because of the admirable method of arrangement adopted, and in this latter respect it has given a lesson to the world as to how a museum may be set out so as to be really

Ancient Swiss Coffers



FIG. 1.—GOTHIC CHEST USED FOR HOLDING CHURCH VESTMENTS. ORIGINALLY PRESENTED TO A MONASTERY AT WETTINGEN BY ABBOT RUDOLF WULFINGER (LATE 15TH CENTURY)
(*Historical Museum at Aargau*)

instructive to its visitors. So, too, in Berne, Basle, Aargau, Zug, Geneva, and in fact in all the chief towns of the various Cantons, there are museums which contain highly interesting specimens of the

and Italy generally, to the east by Bavaria and Tyrol. In the fifteenth and sixteenth centuries the influence of Germany predominated, in the seventeenth France. Though the republic cannot vie with Italy in art generally, still she can boast many great men who built and decorated churches. In so-called "profane" work, too, Switzerland can show excellent examples of all kinds, but with three exceptions this article will only treat of coffers, a very important subject when considering the wood-carving of the country, and "mobiliar" in general.

In olden times coffers served many purposes. Sometimes they were used for guarding the precious spices from the East on which so much store was set, and, of course, they were often commonly used as wardrobes in which the garments not in daily use were carefully laid by. In the houses of the well-to-do one of their chief purposes was



FIG. 2.—EARLY 15TH CENTURY COFFER, PROBABLY USED FOR HOLDING]
ARCHIVES
(*Landesmuseum, Zürich*)

artistic productions peculiar to the different districts.

The geographical position of Switzerland must be taken into account when considering her art. It is this which accounts for the variety of styles. To the west she was influenced by France, and particularly by Burgundy, to the south by Lombardy

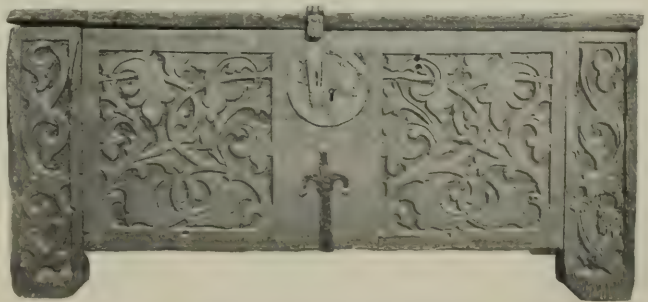


FIG. 3.—A 15TH CENTURY COFFER (PRESENT WHEREABOUTS UNKNOWN)

Ancient Swiss Coffers



FIG. 4.—COFFER FROM KÜSSNACHT, CANTON ZÜRICH. PROB. DATE LATE 15TH CENTURY
(Landesmuseum, Zürich)

naturally that of the iron safe of modern days, the title-deeds, jewellery, and other valuable treasures of the family being kept therein under lock and key. The lid of the coffer was often found convenient as a seat, and, if large enough, as a bed. At Versailles, according to Havard, coffers were in general use as beds about the year 1752.

The coffers used in churches were considerably longer than most of the domestic coffers, and generally had some scriptural emblem carved on them. They were, as a rule, presentations either from one of the ecclesiastics or from some member of the congregation.

As early as 1539 Gilles Corrozet, in his "Blason du Coffre," a witty poem, speaks of various kinds of coffers:

"Coffre très beau, coffre
mignon,
Coffre du dressouer
compagnon.
Coffre de boys qui point
n'empire
Madré et jaune comme
cire,"

and numerous others, but he does not mention those which were placed in the halls and in the chambers, nor those used for travel. It is curious to read that in those remote ages, when travelling was essentially difficult, both ladies and gentlemen took a large number of coffers with

them for use on the journey. These were known as "coffres à sommier," because they were carried on the backs of beasts of burden.

The manner of decoration varied according to the country, and various kinds are to be found in Switzerland, but it is more particularly of the carved ones that this article treats.

In German Switzerland there has always been a preference for pierced carving.

It is not peculiar to the region, because it is also to be met with in Tyrol and in South Germany. The old friezes on the "Schlösser," and on the frontage of the old houses to be still seen in the villages of these countries and in Switzerland, provide ample examples of its

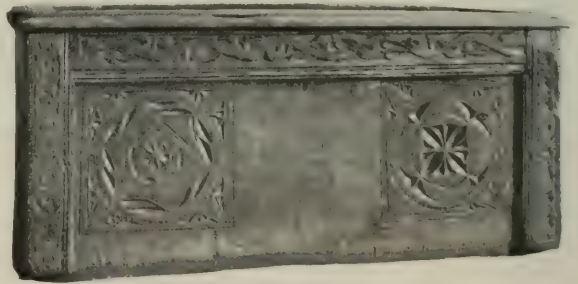


FIG. 5.—PEASANT-MADE COFFER FROM LES GRISONS. DATE ABOUT 1500
(Landesmuseum, Zürich)



FIG. 6.—COFFER FROM MELINGEN, CANTON AARGAU. EARLY 16TH CENTURY
(Landesmuseum, Zürich)

Ancient Swiss Coffers



FIG. 7.—EARLY 16TH CENTURY COFFER FROM EGG, CANTON ZÜRICH, PROBABLY
A BRIDAL CHEST
(Landesmuseum, Zürich)

popularity as a means of decoration. According to J. R. Rahn, "Über Flachschnitzereien in der Schweiz," published in the "Festgabe" at the opening of the Landesmuseum at Zürich in June, 1898, pierced carving is practically unknown in the parts of Switzerland bordering on France and Italy. The finest examples are to be found in the Canton Zürich, then follow Zug, Schwyz, Lucerne, and Unterwalden. Some few are to be found in Basle, Aargau, and Berne. In Neuchâtel and Valais and the Grisons hardly a single example exists. The old coffers were as a rule made of deal or pine wood, this being easy to manipulate with the simple tools employed for pierced carving. The softness and delicacy of the wood gave a certain satiny appearance and roundness to the work, while in the harder woods, pear, beech, and others, it appears duller and less finely finished. The wood-carver loved his work to appear in the form of relief, which appealed most to his artistic sense. This effect he could best obtain by using a soft wood; fir-trees were at hand in rich plenty, he had only to stretch out his hand and grasp. To give a more subtle contour to his handiwork the artist touched the background with a warm brown, thus throw-

ing the carving into higher relief, and at the same time emphasising the natural tones of the wood. Or if on occasion he wished to obtain a richer effect he had recourse to polychrome painting, as the peasant craftsmen of Russia and other Slav countries often do nowadays.

The designs varied greatly according to the fancy of the worker, for pierced carving allowed him to wander at will. The specimens here reproduced

show how subtle was his imagination, how delicate his manipulation. They are not only specimens of beautiful design and workmanship, but they



FIG. 8.—COFFER PROBABLY USED AS A STRONG BOX OR SAFE. DATE
EARLY 16TH CENTURY
(Landesmuseum, Zürich)



FIG. 9. EARLY 16TH CENTURY COFFER FROM BURGDORF, CANTON BERNE
(Landesmuseum, Zürich)

Ancient Swiss Coffers

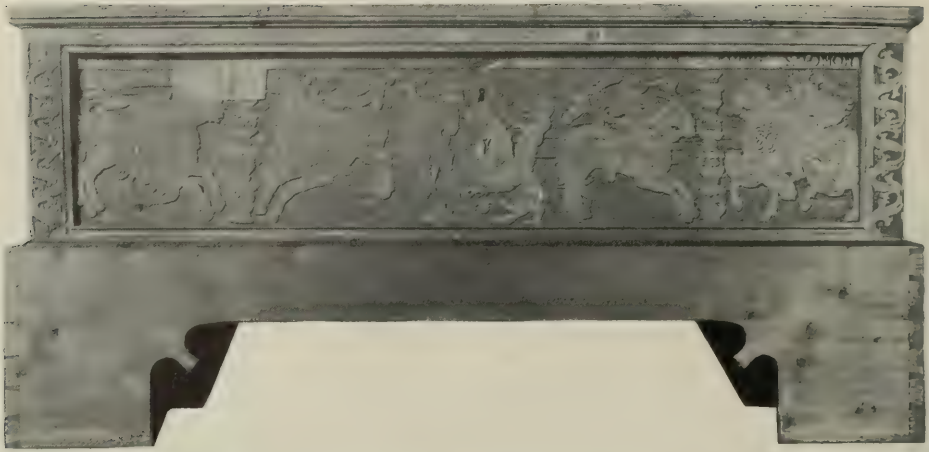


FIG. 10.—COFFER FROM CANTON VALAIS, WITH CARVED FIGURES OF OLD TESTAMENT HEROES.
DATE ABOUT 1520
(Landesmuseum, Zürich)

are also interesting from an historical point of view.

Fig. 1 shows a very rare example of Gothic art in Switzerland at the beginning of the fifteenth century. It is now in the Historical Museum of the city of Aargau. It is of very unusual length, measuring as much as 3'44 metres, or more than eleven feet. It was evidently made for the monastery of Wettingen, and presented to it by Rudolf Wulfinger von Wettingen, a famous Abbot who held office there from 1434-1445. It was used to contain church vestments, and bears to the left the arms of the family, two crescents on a black field. Either to give a harmonious balance to the right side or for some other reason, the Abbot introduced the other coat-of-arms, a wolf on a yellow field.

Fig. 2 is an interesting specimen of early fifteenth-century work. From the nature of the iron bands and clamps it may be considered as belonging to the type known as "coffres de Flandres," and was evidently destined to guard the archives and precious effects of the family

to whom it originally belonged. The form is of the simplest, consisting of two uprights, into which the coffer proper has been placed. This form



FIG. 11.—WALNUT COFFER, INLAID WITH MAPLE, ETC. FROM HUTWYL,
CANTON TURGAU. DATE 1539
(Landesmuseum, Zürich)

was highly favoured in the fourteenth and fifteenth centuries.

Fig. 3 is another fifteenth-century specimen and in build resembles the last-mentioned example, but it will be seen that the carving on the two uprights is not alike in design. The whereabouts of this

Ancient Swiss Coffers



FIG. 12.—PEASANT-MADE COFFER WITH COLOURED CONTOURS. DATED 1524
(*Historical Museum, Basle*)

coffer is doubtful, for it has changed hands.

In Fig. 4 we have workmanship of a higher order. This coffer originally came from Küssnacht, in the Canton Zürich, and its simple logical construction and well-balanced proportions make it singularly attractive. At first sight it seems to have been slipped into uprights, but nearer observation shows this not to be the case.

Fig. 5 is an example of the peasant's art, and an excellent one too. Its date is about 1500, and its original home was in Les Grisons. The wood-carver has tried his hand at both pierced and chip carving, and obtained a pleasing effect. On nearer observation it will be seen that he has forgotten one little bit, namely the lower left-hand corner of the right-hand field. The designs too on the uprights are different, showing that there has been no attempt at uniformity.

Fig. 6 is a fine piece of workmanship. It comes from Melingen, in Canton Aargau, and dates from the early sixteenth century. The diaper has been repeated with remarkable precision and surety of workmanship, which makes the coffer rank as a first-class work. Its very simplicity adds to its charm, while the supporting ends with their scroll device serve to enhance the beauty of the profile.

Figs. 7 and 8 are both specimens of early sixteenth-century work from Egg, in the Canton of Zürich. The former is ornamented with pierced carving, the latter with pierced



FIG. 13.—WALNUT COFFER, PROBABLY A BRIDAL CHEST. DATE 1552
(*Landesmuseum, Zürich*)



FIG. 14.—COFFER FROM MONTHY, CANTON VALAIS, PROBABLY A BRIDAL CHEST.
DATE 1580
(*Landesmuseum, Zürich*)

Ancient Swiss Coffers

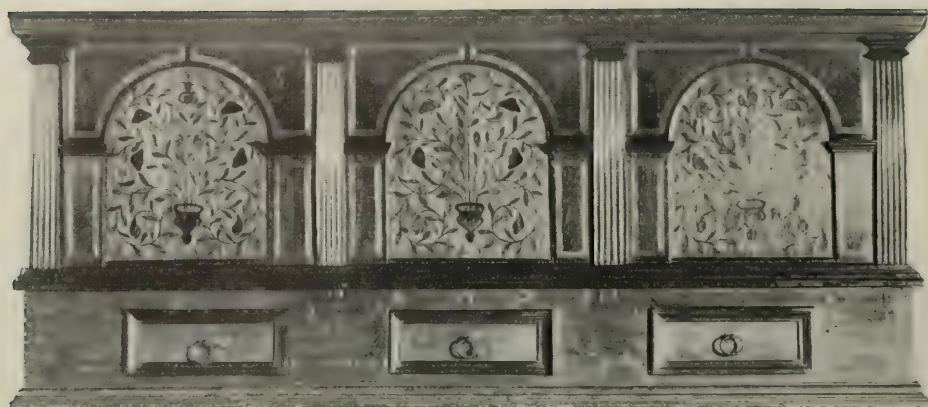


FIG. 15. COFFER FROM CANTON SCHWYZ, WITH DRAWERS AND INLAID PANELS. DATE 1594
(Landesmuseum, Zürich)

carving and iron bands. The one may have been a bridal chest, while the other pretty certainly answered the purpose of our modern safes. The coffer shown in Fig. 7 has a socle from which it could be easily moved in case of necessity, and the fact that this coffer bears two monograms—on the right a Gothic “M” and on the left a Gothic cross, these representing Our Lady and Our Lord—gives colour to the supposition that it was originally destined for a bridal chest.

The other coffer (Fig. 8) was intended to be kept permanently at the bedside of its owner, whose eye could rest on it the moment he awoke. It is staunch and strong, though smaller in size than those already mentioned. The ornament is rather more delicate than that which we are accustomed to look for on a strong box, but nevertheless it has the appearance of iron scroll work at first sight.

Though early Gothic in ornament the next coffer (Fig. 9) bears on its face the influence of the



FIG. 16.—COFFER FROM WEST SWITZERLAND. DATE ABOUT 1600
(Landesmuseum, Zürich)



FIG. 17.—COFFER FROM MANDS, CANTON GLARUS, WITH ARMS OF FLACTIONS D'YVERTON AND THOMASSEL D'ORBE FAMILIES. DATE 1612
(Landesmuseum, Zürich)

Renaissance, which began to make itself felt in Switzerland between the years 1520-1530. It belongs to that period, and is from Burgdorf, in Canton Berne. The division into fields was unusual at this period, the preference still being for long flat surfaces on which to carve. Each field has a different design, though all are formed of interlacing bands and scrolls, and some letters and numbers have been cut into the bands, but it has not been possible to transcribe their meaning.

Fig. 10 likewise shows the influence of the Renaissance. It originally came from Canton Valais—a land full of surprises for those in search of beautiful specimens of wood-carving. This specimen, which dates back to about 1520, is particularly interesting. The front has two small panels of equal size and a large central one. The heroes carved upon it are those of the Old Testament, David, Saul, Moab, and Solomon, while St. George and the Dragon have been introduced as if to separate the pairs of kings. Between each king is a column formed of a series of ornaments placed one over and against the other.

The lozenge-shaped ornament of the next coffer (Fig. 11) is an early example of South German renaissance. It is dated 1539 and is from Hutwyl, in Canton Turgau. At this period intarsias were beginning to come into favour. This particular coffer is made of walnut, the inlay being of maple and other natural light-toned woods.

Fig 12 shows another example of the peasants art, with the date 1524 carved on its face. The ornament is a curious mixture of Gothic and Renaissance as the peasant understood them. The contours have been coloured in order to throw the



FIG. 18.—MONASTERY COFFER, DATED 1614
(Landesmuseum, Zürich)

Ancient Swiss Coffers



FIG. 19.—COFFER FROM CANTON SOLOTHURN



FIG. 20.—COFFER FROM TOGGENBURG WITH INLAID DECORATION. DATE 1626
(Landesmuseum, Zürich)

ornament into bold relief, and the worker has evidently attempted to introduce portraits to head the pilasters, but that on the right has been effaced by time. The other is that of a woman.

The following twelve coffers show the march of the French and German Renaissance in Switzerland and have been arranged in order of their age. Fig. 13 bears the name Marie Duchesne and is dated 1552. It is not known who the lady was. It is characteristic of French Switzerland, where there was a preference for

small and delicate ornamentation. It is made of walnut, as indeed most of this series are, and was probably a bridal chest. So was the coffer shown in Fig. 14, which came from Monthy, in Canton Valais, and is dated 1580. The beauty and exactitude of the proportions, the simplicity of form and decoration, make this one of the finest examples of its age.

The next, Fig. 15, shows the High Renaissance in Canton Schwyz. Its date is 1594. The three panels are separated by pillars of the Ionic order, each surmounted by a capital. The floral ornament is formed of intarsias of soft woods of varying tones, and the delicacy of manipulation and exquisite colouring make this a rare example of inlay work. The drawers in the socle call for comment inasmuch as they are unusual.

Fig. 16, which dates about 1600, is another characteristic example of West Switzerland Renaissance. Its



FIG. 21.—COFFER FROM WEST SWITZERLAND, (BERNE OR NEUCHÂTEL)
(Landesmuseum, Zürich)

Ancient Swiss Coffers



FIG. 22.—WALNUT COFFER WITH INLAY, FROM EAST SWITZERLAND, DATED 1643
(Landesmuseum, Zürich)

origin is uncertain, but it probably came from Berne, Solothurn, or Neuchâtel. The central panel bears the initials M. R., but it is not known to whom they refer. The key-hole scutcheon is capped with a sort of badalchin. The presence of the *fleur de lis* in the ornament indicates French influence.

Fig 17, which hails from Mands, in Canton Glarus, was probably the bridal chest of a member of the families of Flaction d'Yverton and Thomasset d'Orbe, as the arms are those of these two families. Note that the claw feet have come to French Switzerland. The colouring is very beautiful, just a touch of greyish patina to reveal its age.

The next coffer, Fig. 18, had its place in a monastery, and its age is close on three hundred years. The socle is curious with its turned-in feet. In Fig. 19 the central panel with its seemingly hollowed form is interesting. It looks like one of those washing apparatuses let into the boiserie of the dining-hall of ancient houses. The dolphins on the socle are peculiar to Canton Solothurn, from which this particular coffer came.

In Fig. 20, still another example of peasant craftsmanship may be seen. It came from Toggenburg and bears the inscription V.R. 1626. It is a fine example of renaissance work as transcribed by the peasant. The arched gateway with the posterns on either side give it a curious appearance. It is as though the craftsman wished to give the idea of a garden seen through the open gateway. The conventional tree

covered with flower-like fruit and the geometrical ornament are all formed by an inlay of hard wood



FIG. 23.—GOTHIC CUPBOARD OR ARMOIRE FROM KARLHAUS
(Landesmuseum, Zürich)



FIG. 24.—SEWING OR WRITING TABLE
(*Historical Museum, Basle*)

let into a soft one, for the chest itself is of deal. It seems to have been a bridal chest and the trees may have been meant to symbolise long life.

The last two coffers (Figs. 21 and 22) are dated 1630 and 1643, and both are examples of a more debased style. The one from West Switzerland has all sorts of ornaments, candelabras, rosettes, scrolls and leaf-work, the other imitations of stone and brick work, and intarsia, the body of the coffer being of walnut, while for the inlay, apple, maple, pear and other soft woods have been used.

The remaining illustrations of a Gothic cupboard or *armoire*, a choir stall, and a writing-table, are given as interesting specimens of wood-carving. The Gothic cupboard (Fig. 23) is unusual in form for Switzerland. It is a question whether it has not been made by cleverly placing pieces of carving together and making a cupboard to fit them into, for the ornament on the right differs from that on the three other sides, and moreover the panels do not agree. In form the table shown in Fig. 24 is like one of those dolls' sewing-tables which are still made in Switzerland, and shows all the characteristics of late Gothic. It is only about a metre in length, and the drawers are very small. The

pierced carving is thrown into relief by a dark colouring, and is so delicate as to look like an inlay. The choir stall (Fig. 25) is a copy of one in the monastery at Spiez, in Canton Berne. It bears the coat of arms of the Erlach family, and the inscription is: "Jesus, Maria, Sanctus Johannes," the carving being thrown into relief by colour.

In the National Museum at Zurich, and in other Swiss museums there are, of course, many other fine examples of wood-carving, but those selected are sufficient to show that the craftsmen of old put their souls into their handiwork, and it is because of this that their works may be truly said to live after them.

A. S. LEVETUS.



FIG. 25.—CHERRY WOOD CHOIR STALL WITH
CARVED ARMS OF ERLACH FAMILY (CANTON
BERNE, EARLY 16TH CENTURY)
(*National Museum, Zurich*)



"A SLEEPING MAN"

BY REMBRANDT

ON A COLLECTION OF
DRAWINGS BY REMBRANDT
AND THE OLD MASTERS.
BY FREDERIC LEES.

To discover the springs of a painter's activities, to trace the progress of his methods, to foreshadow the orbit of his flight and unfold his biography by the aid of the preparatory studies for his finished handiwork—what more exhilarating task than this could a student of art be set? Think of his joy at having a collection of original drawings and sketches by the old masters placed before him, and being told to examine and investigate; think of his gladness on perceiving some fresh glimpse of an artist's personality, his delight at each fresh discovery of an idea which blossomed into a masterpiece. A page of pen-and-ink sketches by Paolo Veronese first comes under his hand. Thought and research reveal the fact that they are the painter's initial ideas for the Verona *Martyrdom of St. George*. A spirited drawing by Teniers is discovered to be the preliminary sketch—with numerous variants of devils and fantastic animals—for the Berlin *Temptation of St. Anthony*; a study by Van Dyck to be the one he made before painting the *Ermitage St. Sebastian*. But what have we here? Surely a Michelangelo: the original studies in chalk for the figure of the cross bearer in his *Last Judgment*. And that this is a Correggio—one has only to compare it with *La Verità* in the Louvre to be certain of that

—is as clear as that this other work is a Holbein: a drawing for the celebrated *Dance of Death* series, and the only one of the forty which now exists.

This illuminating method of studying the drawings of the old masters is one which might be more widely adopted by students and writers on art. Applied with critical judgment it is wonderful how it enhances our interest in these precious works. We feel that they are no longer detached documents, but component parts of the lives of the men who produced

them; we feel that we are being brought into closer personal touch with these great artists, that we are, as it were, being admitted to their studios and allowed to witness the making of masterpieces.

But it is not every collection by any means which lends itself to this instructive reading of the history of art. Though it is quite true that every sketch by a master, however slight it may be, is a thing to be treasured, many collections of old drawings throw little light on the personality and methods of the artist represented there. It is rare indeed to find one so rich in works of biographical and historical interest as that containing the original sketches for the six celebrated pictures I have mentioned above.

The reason for this clearly lies in the fact that the connoisseur who has brought it together is himself an artist. M. Emile Wauters* possesses, in addition to the ordinary qualities which go to make a good collector, that trained eye of the draughtsman which enables a man to instantly detect the hall mark of a drawing of genius, and that intimate knowledge of the history of art which leads him to select, instinctively as it were, what is most essential to a clear understanding of the work of the great painters.

No one who has visited this great Belgian painter's studio in the Rue Ampère, in Paris, and has seen his incomparable collection, is ever likely

* A critical estimate of M. Wauters' work is to be found in *THE STUDIO* for May, 1908.—Editor.

Drawings by Rembrandt

to forget the privilege. There are sketches there by Raphael, Leonardo da Vinci, del Sarto, Tintoretto, Titian, Ghirlandajo, Signorelli, Mantegna, Rubens, Rembrandt, Van Dyck, Jordaens, Dürer, Van Ostade, Ruysdael, Cuyp, Potter, Leu, Watteau, Boucher, Ingres and many others. Some of them, as the marks in the corners show, have already figured in celebrated English and French collections, as those of the Duke of Buccleuch, Sir Joshua Reynolds, Sir Thomas Lawrence, William Esdalle, Nathaniel Hone, Valori, Goldschmidt, Uttersen, Denon, Ravaisson Mollien, etc.; others, and not the least interesting, are M. Wauters' own discoveries.

How could one hope to give within the necessarily brief limits of a magazine article, an adequate description of these series of Rembrandts, Raphaels, Van Dycks, Van Ostades and all the others? Only in a volume could one hope to do them justice. We shall be wise, therefore, in concentrating our attention on the drawings of the

first named master, who is so well represented as to make it possible, if not to read in them the entire span of his life, from 1606 to 1669, at any rate to visualise certain sides of it. The fact that some of the greatest of our modern painters, including Reynolds, Lawrence and Landseer, were enthusiastic collectors or admirers of Rembrandt's drawings should act as an incentive to others to search for the little known sides of his character and the secret of his art.

This task is easier, perhaps, than at first sight appears, for, as has been well said by one of his biographers, though "others have shown more exactitude, more taste, more grace or beauty in their draughtsmanship, no master has expressed his ideas with greater clearness and strength." Indeed, though it is difficult, one might even say impossible, to establish the exact chronology of his drawings, since he rarely dated them, there are few old masters whose sketches are so revelatory as his, and consequently few whose preparatory works



"JACOB AT ISAAC'S BEDSIDE"

BY REMBRANDT



Chlorine, water, & Lime Water,

STUDY OF A LION. BY REMBRANDT.

Drawings by Rembrandt

are so worthy of study. His strong individuality, his marvellous faculty for representing light and shade, his diversified methods of work, even his personal tastes and his home life, all these are strongly reflected in his work with brush, pen and pencil.

The fourteen fine drawings in the Wauters collection are all executed with pen and sepia. But Rembrandt was at home with all materials. A classification of his works in Paris, Vienna, Berlin, London, Amsterdam, Dresden and other art centres shows that he worked with pencil, pen or brush, red chalk, silverpoint, Chinese ink or wash, either separately, or, as frequently happened, in combination, with equal facility. He displays great diversity, too, as regards manner. There are careful drawings in which the most subtle delicacies of light and shade are indicated; others which have been produced with the most excessive haste. How wonderfully expressive are these latter? How much more they tell us about the artist than his more deliberate, painstaking efforts! He has seen some incident or other in the streets of Amsterdam, and on returning to his studio he would transfer it to paper without delay. Not a moment is to be lost or the impression will be gone! So he seizes his pencil, or his pen, or his chalk, whichever comes handiest, and on the nearest piece of paper makes his rough yet eloquent record. Two of his well-known drawings were made, as we know, on the backs of invitations to a funeral. Nearly all artists, whether ancient or modern, are the same in these matters. To my own knowledge Henner so set down his fleeting impressions, and the only studies he ever made for the majority of his pictures were little sketches in charcoal and white chalk on any chance scrap of brown paper he could find, or, in lieu of that, the inside of a large slit-open envelope that had already passed through the post. It is most probable, however, that Rembrandt's method of working underwent modi-

fication. In his early days he could not take too much care over the finish of his drawings: he worked on them with the same diligence which he applied to his splendid copies of engravings by Italian masters. But as he grew older he developed a freer manner. He saw that he had everything to gain by rapidity. These records of *choses vues* were, after all, only notes made solely for his own eyes and personal use. What matter if the lines *were* somewhat incoherent, so long as they served their purpose and aided him in the preparation of his works?

All Rembrandt's drawings may be roughly divided into two categories: his studies from nature and his compositions. Examples of each class of work are to be found among the sketches owned by M. Wauters, and how admirably they illustrate the artist's life will be vividly remembered by all who saw them on view at the memorable Rembrandt Exhibition at the Bibliothèque Nationale, in Paris. It does not much matter which we take first. Here is a page of sketches: some women's heads, the figure of a man standing, and that of a woman sitting down. Whether done direct from nature, or, as is more likely, from memory, they witness to one indisputable fact—a desire for truth and an all-absorbing interest in the people around him. Strict fidelity to Nature was Rembrandt's ruling passion, so what more natural than that he



"A PERSIAN HUNTER AND HIS CHEETAHS AT A FOUNTAIN"

BY REMBRANDT

Drawings by Rembrandt

should cast his eyes around him and use the material which the home and the street provided with such abundance? His wife, his children, his servants, his neighbours were all requisitioned as models, and whenever he went forth it was with sketch-book or mind open to receive impressions. Look at this sketch of *Two men seated at a Doorway*, and note the naturalness of both attitude and expression—a street scene such as might be witnessed any day at the artist's own front door; or at this portrait of a mendicant, sketched in profile, with a mantle over his shoulder—a summary record of the beggar-man at the corner, and whom he passed, maybe, for many a year; or at this *Woman binding up her Foot* in the presence of two of her friends, whose stooping figures so well express their solicitude; or, again, at this drawing of *A Sleeping Man*, whom the painter once found reclining by the roadside under the shade of a tree, and depicted at his ease. Do not these reflect the mind of a man who is ever searching after truth?

An important sub-section of Rembrandt's drawings from nature is that embracing his numerous studies of animals. Horses and lions were frequently introduced into his early pictures, and in 1641 he produced a number of etchings representing the latter. But these, in the opinion of leading authorities, are far from perfect as regards drawing, and it was not until some years later that Rembrandt attained perfection in this branch of his art. About 1650 he began to devote considerable time to his work as an *animalier*, and with signal success. "The horses in his *Bon Samaritain* and *Concorde du Pays*," says M. Emile Michel, "bear witness to the decisive progress which he made in the representation of these animals. . . . We may also point out that the drawing of the asses, oxen or cows in the sketches, engravings or pictures of this period, is more correct than in his first works. Finally, it was likewise about this time that Rembrandt had occasion to study lions. We have already stated with what clumsiness these beasts were depicted in his *St. Jerome* and the *Hunting Scenes* of the outset of his career. The sojourn of a menagerie at Amsterdam having probably enabled him to observe them near at hand, he passionately set to work to draw them, and there exist more than twenty studies of lions made at this time. It would appear, however, that he had some difficulty in familiarising himself with their forms, for some of these drawings are still rather insignificant, and give one no idea either of the

nobility of the movements or of the majesty of the appearance of these animals. In others, on the other hand, their character is rendered in a striking manner. Such, for instance, are those two crouching lions owned by M. Bonnat—drawings formerly celebrated in England, and which Landseer was never tired of studying at the house of Mr. Russell, in whose possession they then were; or that lion with eyes voluptuously closed and in the act of crunching a bone which he holds between his paws; or else, at the British Museum, that other lion, emaciated by the trials of captivity, but whose sadness and persistent dignity well agree with the two Latin verses inscribed at the bottom of the master's sketch:

Jam piger et longo jacet exarmatus ab aeo;
Magna tamen facies et non adeunda senectus.

The lioness eating and the one in repose, which also belong to the British Museum, are no less remarkable."

The last two drawings I have seen, and certainly they are very lifelike studies; but I have sought in vain for the drawing with the Latin inscription, and it does not seem to be known to the attendants in the Print Room of our National Museum. However, whatever may be the qualities of the sketch to which M. Michel refers,



"THE DEPARTURE OF TOBIAS"

BY REMBRANDT



*(In the Collection of
M. J. de Meuse, Amsterdam.)*

"TWO MEN SEATED AT A DOORWAY."
FROM A DRAWING BY REMBRANDT.



"WOMAN BINDING UP HER FOOT"

BY REMBRANDT

they can hardly be finer than the magnificent *Study of a Lion* possessed by M. Wauters. Its merits are far in advance of those of any of the drawings shown me at the British Museum, and I may add that it is certainly much finer than those of the Louvre and the Albertina. *A Persian Hunter and his Cheetahs at a Fountain*, another of the animal studies of the Rue Ampère collection, is less advanced in its drawing, but its composition foreshadows a picture of exceptional interest. Finally, there is a third drawing into which Rembrandt has introduced animals: a farmyard scene, with sheep at a fountain and a woman pumping.

A little sketch of a canal with a mill is the only landscape in the Wauters collection, but it is quite sufficient to remind us of Rembrandt's love of the country, and indirectly, to call up the figure of the woman who exercised such a powerful influence on his art during the nine years of their married life. Saskia van Uylenborch, the daughter of Rombertus van Uylenborch, a distinguished juriconsult, became the artist's wife in 1634; she sat for his picture of the *Jewess Fiancée*, which is in the Ermitage Gallery in St. Petersburg, and for countless other works, and her death in 1642 was one of the greatest blows that the painter could have received. It has been suggested that this loss, and also the state of health of his little son Titus, who needed country air, drew him towards landscape painting: he sought consolation, as so many have done, in "fresh woods and pastures new."

We now come to the studies which Rembrandt made for his compositions. M. Wauters is the

fortunate possessor of no fewer than five of them, and as one would expect, they are all Bible subjects. The story of Samson, that of the return of the prodigal son, that of the flight into Egypt, that of St. Gerome, and that which we may read in the Book of Tobit in the Apocrypha, exercised such a powerful influence over his imagination that he returned to them again and again. With the exception of the first two we find them all in the Rue Ampère. There is a masterly *St. Gerome in the Desert*,

and a no less interesting *Flight into Egypt*, in which the Virgin, wearing Saskia's large hat, is represented as having descended from the ass and in the act of resting on Joseph, who is carrying the child. Side by side with this charming study is hanging a sketch of *Jacob at Isaac's Bedside*, finely illustrating the most dramatic moment in that well-known scene—that in which Isaac says: "Come near, I pray thee, that I may feel thee, my son, whether thou be my very son Esau or not." And not far from this moving work which recalls a similar one in the Fodor Gallery, in Amsterdam, are the two remaining drawings, *Tobias' Mother and the Angel* and *The Departure of Tobias*. Here, once more, is the genius of Rembrandt set forth for the joy of our eyes: his power to depict with the pen some of the most touching episodes in literature. F. L.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE illustrations we give on this occasion relate to some restoration work done by Mr. Baillie Scott in Norfolk, and we cannot do better than reproduce the description given by the architect himself:—

"Runton Old Hall is a characteristic example of those old flint-and-brick houses still to be found in the Eastern counties. The intercourse with Holland in the past is no doubt partly responsible for the peculiar charm of these old homes, and this Dutch strain blends admirably with the indigenous

Recent Designs in Domestic Architecture

traditions, adding a note of prim, quaint formalism, which finds its expression in little paved courts set with cobble-stones in patterns, forming the approach to cool, whitewashed porches, and to quiet, restful, homely rooms. These houses are entirely free from any ostentation and display. They do not strut in borrowed classic plumes to impress the beholder. But there are better and deeper qualities which can perhaps be best summed up in one word—romance. Instead of being chilled by the dull grammar of pedantic art we are enveloped in an atmosphere of romance. Everything seems to have been designed to soothe and charm the eye, and as we pass from room to room we are conscious of deep and silent influences which seem to express all that is meant by the English conception of home.

“Such a house was Runton Old Hall till the ruthless vandalism of the modern builder marred its beauties. A glance at the two plans opposite shows how the original ‘hall’ was cut up into

small rooms, including a ‘hall’ and staircase of the modern villa type. The old fireplace was also superseded, and the whole of the external chimney was removed; the lower part only remains as a recess in the room. The exterior had also suffered by later insertions of windows, and by flint and brickwork done with that lifeless, mechanical precision which is the bane of modern building.

“It has been the task of the present writer to try and restore to this disfigured house some of the glories of its earlier state. In this task I had the good fortune to enjoy the assistance of a most sympathetic and critical client, as well as the help of a young architect who, as clerk of the works, entered with enthusiasm into the spirit of the work. And so all the modern partitions were taken down, a new wing added, and the plan developed to meet the requirements of the occupant. The hall fireplace was reinstated and the chimney rebuilt, an overmantel in modelled plaster designed



RUNTON OLD HALL, NORFOLK: VIEW FROM NORTH-WEST M. H. BAILLIE SCOTT, ARCHITECT FOR THE RESTORATION

Recent Designs in Domestic Architecture



Before restoration



After restoration

RUNTUN OLD HALL, NORFOLK: VIEW FROM SOUTH-WEST, AND GROUND PLAN OF HOUSE BEFORE AND AFTER RESTORATION AND ENLARGEMENT. M. H. BAILLIE SCOTT, ARCHITECT

and executed on the spot by the clerk of the works, and the walls panelled.

"The garden was then developed on the same lines as the house, and as the site is subject to cold winds, its planning involved sub-divisions by walls of flints, the archways in which are on the lines of the main vista effects. These archways are

fitted with rough doors made of reeds, which still further protect the garden from cold winds. The final touch to this garden scheme was added by Miss Jekyll, who arranged the flowers to secure well-thought-out schemes of colour at all seasons.

"In such a house one of the most important elements is the flint walling. Until one has seen

Recent Designs in Domestic Architecture



RUNTON OLD HALL, NORFOLK : THE LONG GALLERY
M. H. BAILLIE SCOTT, ARCHITECT FOR THE RESTORATION

really high-class modern work it is difficult to imagine how uninteresting flint walls can be made to appear, while almost any old cottage will give a hint as to the possibilities of beauty in variations of texture and colour. Used in such a way, flints become a kind of rude natural mosaic of pearly-grey tones with infinite and subtle variations of colour and tone. In most of the work here the joints were set with 'shivers' of the flints, while in some places, by way of contrast, the rounded form of the stones was shown, and in others the flat surfaces of the cut flints. Add to this the quiet tints of the small red bricks, and you have a wall full of varied interest and beauty, and an example of that kind of art which arises out of the qualities of the materials used.

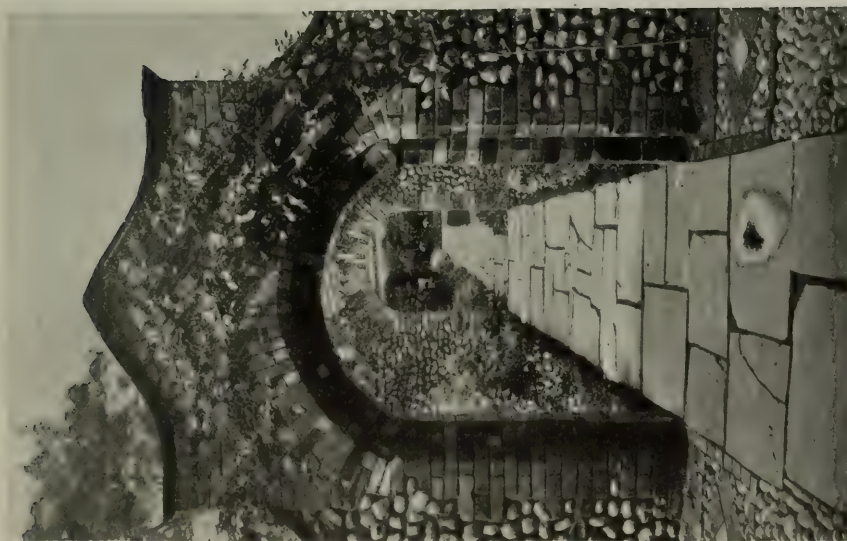
"Perhaps one of the most important principles which a building of this kind illustrates is the paramount importance of building—merely build-

ing itself—as an art. It consists mainly in the proper education of materials, and this education consists of the expression of the qualities of each material used. Giving up the modern building ideal of the perfectly straight line and perfectly smooth surface, we seek to express character of material by variations in texture of surface and variations in character of line. The oak beams and joists of the ceilings are made of a material which has a definite grain, and so slight deflections in these lines suggest and express that quality, and the beams take to themselves

something of the character of the trees which they once were. A consistent application of this principle makes a building a vital thing, full of suggestion and interest, and the use of modern methods in this respect accounts largely for that great gulf which still seems to yawn between the old work and the new."



RUNTON OLD HALL, NORFOLK : THE HALL AS RESTORED
M. H. BAILLIE SCOTT, ARCHITECT FOR THE RESTORATION



*(Gardens arranged by
Miss Jekyll)*



RUNTON OLD HALL, NORFOLK: GARDEN
ARCHWAYS. DESIGNED BY M. H. BAILLIE
SCOTT, ARCHITECT

Studio-Talk

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—It is with regret that we have to record the death early last month of two distinguished artists, Mr. R. W. Macbeth, A.R.A., R.W.S., and Mr. Melton Prior, the war-artist. Mr. Macbeth was the most sympathetic engraver of other men's work, and was especially successful in his renderings after Fred Walker. But his own original work was also at times of a very high rank. Mr. Melton Prior perhaps met the demands of journalism more faithfully and with more conscience than any other press-artist. Such scrupulousness will be a real loss to journalism, one which it cannot afford in an era of sensationalism, with truth set aside as too aristocratic a thing for every day use.

We have also regret to record the death of Sir William Agnew, Bart., which took place on the last day of October. Sir William, who had just completed his 85th year, was head of the celebrated Bond Street firm who for a generation or more have had so much to do with the re-distribution

of great masterpieces; and he was also head of the house of Bradbury, Agnew & Co., the proprietors of "Punch" and printers of this magazine.

There was a refreshing atmosphere of virility and purposeful intention about the exhibition of etchings and water-colours by Mr. Frank Brangwyn which was held in the galleries of the Fine Art Society last month. He is emphatically an artist with a personality; and he has the rare power of doing things largely without being either bombastic or extravagant—and without any of that lapse into mere vehemence which comes to so many men who attempt the grand manner. This collection was specially remarkable for its expressiveness; for the way in which it set forth an artistic conviction that is exceptionally logical and consistent, and for the knowledge that was displayed in it of the management of technical processes. Mr. Brangwyn's splendid decorative sense and wonderful control over devices of craftsmanship give dignity and significance to everything he produces, whatever may be the medium he employs. His water-colours here were singularly successful as colour designs carried out with inimitable freshness



"THE MILL, DINMUDE" (ETCHING)

(Fine Art Society)

BY FRANK BRANGWYN, A.R.A., R.E.



"THE BRIDGE OF SIGHS, VENICE"
FROM AN ETCHING BY FRANK
BRANGWYN, A.R.A., R.E.

(Fine Art Society)



"NAPOLEON'S PLAIN: MOONLIGHT"

(Carfax Gallery)

BY ALBERT ROTHENSTEIN

and beauty of effect; his etchings are masterly studies of tone treated with a robustness of sentiment and a certainty of statement which not many modern artists could rival. As an etcher, indeed, he stands almost alone, both in his understanding of the resources of the art, and in his ability to apply them to the working out of his scheme of artistic practice.

The Old Water-Colour Society always maintains a standard beneath which there is no falling. The tendency of the society is conservative, but it is that which is dignified, sincere and withal graceful in intention that it aspires to conserve. It is not always in the "set-pieces"—the pictures carefully prepared for exhibition—that we discover the amount of genius in water-colours its exhibitions contain. In the Society's winter exhibition, for instance, there are unconsidered pieces full of the significance of masterly familiarity with water-colour. We might name Mr. James Paterson's *The White Cow*, and perhaps more especially some of Mr. Clausen's beautiful drawings. Among

very interesting things this year are Mr. Walter Bayes' *Padstow Regatta*; *Mushroom Gatherers*, by Mr. Anning Bell; *The Hills at Olympia*, by Mr. Clausen; *A Little Picture*, by Mr. Edmund J. Sullivan; *The Mill Race*, by Mr. A. S. Hartrick; *Avignon*, by Mr. H. Hughes-Stanton; *Reds and Reds*, by Mr. Francis E. James; *The "New Learning,"* by Mr. F. Cadogan Cowper, A.R.A.; *Peacock*, by Mr. Edwin Alexander; *The Grand Canal, Venice*, by Mr. Arthur Rackham. Some of these things are slight, but they are all stimulating, and the society is to be congratulated on



"CHILDREN IN A LANDSCAPE"

(Carfax Gallery)

BY ALBERT ROTHENSTEIN



"AN ADVENTURE"

(Carfax Gallery)

BY ALBERT ROTHENSTEIN

extending its sympathy to the less formal pieces of work of this kind.

The galleries of Messrs. Carfax have the unique distinction of never being known to have had an uninteresting exhibition. Moreover, their doors are always open to artists who are not bidding for the sensational sorts of reputation. Obscured perhaps by the fame of Mr. William Rothenstein and Mr. Augustus John, the lighter, less original, but not less responsive genius of Mr. Albert Rothenstein, who exhibited at these galleries early last month, has remained somewhat in the background. His art has distinct affinity with Mr. John's; but equality of execution is the only secure foundation for a reputation, and the latter artist could not draw badly if he tried. Now Mr. Albert Rothenstein's hand cannot always live up to his highly-educated vision: it gets its best chances where it can be fanciful; it is there it often touches sources known to the artist whose reflection we find in his work. It reaches the realm of feeling, appeals to feeling, projects an atmosphere—unpleasant perhaps sometimes—but there it is.

The Goupil Gallery Salon is now one of the

most looked-forward-to features of the autumn season. This year it contains more than one picture which might easily be regarded as a masterpiece, in the bigger sense of this word. Mr. Walter W. Russell's *Dover Castle*, Mr. Glyn Philpot's *Man Laughing*, Mr. Patrick W. Adams's *The Parrot's Room*, Mr. A. Mancini's *Portrait*, Mr. A. Jameson's *Le Pavillon Français*, M. Jacques E. Blanche's *Easy Chair with Chintz Cover*, Mr. W. Orpen's *Bright Morning by the Sea*, and Mr. Nicholson's pictures readily come to mind. Mr. Orpen may be greatest as an interior painter, but when he goes out of doors, of course he takes his genius with him, and in the picture named he has given us something eminently finer than previous portraits or figures of his done in the open, though there is perhaps in this picture a little lightness and inclination to prettiness, or rather mere charm, scarcely worthy of his impressive execution. Mr. Nicholson's impressive art, like Mr. Orpen's, also suffers from the anxiety to give "pleasant" colour. Mr. Pryde is almost at his best in this exhibition and that in itself is a great feature for any exhibition. He plays a prank with architecture which is stimulating to the imagination, but irritating to the reason, in the tall, slender columns

on either side of his picture. Among many pictures which should be mentioned in this exhibition, we name especially *Night, Venice*, by Mr. O. Burnside; *La Partie d'Escrime*, by Mr. G. W. Lambert; *The "Salute,"* by Mr. W. G. von Glehn; *The Reader*, by Mr. Harold Knight; *The "Allier" at Billy*, by Mr. A. Rothenstein; *Roses*, by Mr. Algernon Talmage; *Dawlish*, by Mr. Donald Maclaren; *The Instructress*, by Miss Ethel Walker; *The Angler*, by Mr. A. S. Hartrick; *Richmond-on-Thames*, by Mr. A. Henry Fullwood; *The Mouth of the Cave*, by Mr. Walter Bayes; *The China Vase*, by Miss Edith Gunther; *The Fountain*, by Miss Esther S. Sutro; *Near the Clayworks*, by Miss Evelyn Cheston.

The etchings by Anders Zorn on view at Messrs. James Connell's witness very eloquently to the Swedish master's peculiar characteristics. Virility and strength are the keynote of the execution, as that of a man with a strong hand, but the vision is extraordinarily subtle and tames the hand in the most sensitive passages, giving his work an infinite change of texture and consequently an inspiring vitality.

With Whistler, whose lithographs Messrs. Dunthorne have been exhibiting, we had the sensitiveness without strength, or the strength was curbed. Perhaps the responsive touch, the really sensitive one, is always the result of curbed energy; the hand is not allowed freedom because it trammels itself with such close appreciation of intimacies of form. The caressing touch in the *Model Draping* or *The Dancing Girl* reveals the great Whistler, never on this ground to be rivalled.

Mr. Thomas R. Way, a disciple of Whistler's, has been exhibiting lithographs and pastels at Clifford's Inn Hall. It is not, perhaps,

when he emulates his master that he achieves the most. His is not the gift of suggesting everything in the abstract. Most representative of the charms of Mr. Way's pencil were *Hogarth's House*, *Chiswick*; *Hampton Court*, *the Sunk Garden*; the *Quaint England: Deal* series, and the *Quaint England: Stratford-on-Avon* series, in which there is a delightful wealth of finished detail, where Whistler would have found an equally delightful abbreviation.

The Old Dudley Art Society has just closed its autumn exhibition, which must be counted a successful one. The Society has never been an ambitious one. It has aimed at representing as widely as possible, and has adopted no exclusive policy. Consequently there is always a task of separating wheat from tares, which falls to the hanging committee in most galleries. The president,



"RETURNING FROM WORK"

BY HANS VON BARTELS
(Walker Art Gallery, Liverpool)



"THE DANCE OF ANITRA"

BY MISS L. E. C. MARYON

Mr. Burleigh Bruhl (some illustrations of whose work we reserve for another occasion), Sir William Eden, and in a quite different kind of art, Mr Lawson Wood, are particularly happy this year.

Other exhibitions of the month, besides those noticed above, included some very interesting studies of the Dalmatian Coast and other places, by Mr. and Mrs. Reginald Jones, at the Walker Gallery; also some happily-executed humorous water-colour drawings by Mr. W. H. Walker, at the same gallery. At the Ryder Gallery, Miss Alice Weld, of Rome, filled the room with some very able water-colours of England and Italy. The St. George's Gallery in Bond Street has been exhibiting water-colour paintings of English and Continental landscapes, by Mr. I. F. Green; the New Dudley Galleries water-colours, by Mrs. Georgiana L. Tilt, and at the Grafton Galleries a room was occupied by a collection of Dutch landscapes, by Mme. Terpstra-Reerink, whose work, though betraying a lack of that technical discipline necessary to

complete success, nevertheless bore witness to that love of nature which is such a strong characteristic of the painters of her own country.

LIVERPOOL.—Already the full attendance of visitors recorded at the Fortieth Autumn Exhibition at the Walker Art Gallery proves it to be no less attractive than any of its predecessors. The collection, enriched with large and important works by leading British artists, embodies also many smaller dainties enticing intimate study. The works of local artists share a large portion of this interest. To mention only a few: *La Procession du pardon de Sainte Barbe*, by J. W. Dawbarn, M.A.; *Euphrosyne*, *Thalia and Aglia*, by W. Alison Martin; *A Welsh Wood in Autumn*, by Jas. T. Watts, R.C.A.; *Sefton Park*, by David Jenkins; *Down by the Old Mill*, by Follen Bishop, R.B.A.; *Halsall Moss*, by Herbert Royle; *In the Shade of the Willows*, by A. E. Brockbank; *The Shepherd and his Flock*, by Harold Swanick, R.I.; and *The Falling Star*, by J. Hamilton Hay. The local portraitists, too, attain a high standard of accomplishment in such works as *James Webster, Esq., J.P.*, by Gilbert Rogers; *The Lord Mayor of Liverpool*, and *The Lady Mayoress*, by R. E. Morison; *Mrs. Jack Edwards*, by Mrs. Maud Hall Neale; *Mrs. Albert Shaw*, by R. G. Hinchliffe; *Sir William Bowring, Bart.*, by F. T. Copnall; and *Sir James Barr, M.D.*, by George Hall Neale.

The sculpture, though not forming a large or important feature, includes many minor works of charm and interest in the contributions by W. R. Colton, A.R.A., Kellock Brown, H. A. Pegram, A.R.A., Alfred Drury, A.R.A., A. Bruce-Joy, R.H.A., the late Lord Leighton, Auguste Rodin, Mrs. Harold Stabler, Miss L. Maryon, Max Blondat, J. H. Morcom, Robert Bryden, R.E., Miss Gwendolen Williams, R. Stranding, Herbert Mayor, Miss Jessie Stag, T. P. Essex, Miss Lilian Woodhouse and others.

The purchases from the collection this year by the Liverpool Corporation for the Permanent Gallery include *Returning from Work*, by Hans von Bartels;



"THE LANGDALE PIKES, WESTMORLAND" (PASTEL). BY R. GWELO GOODMAN
(Walker Art Gallery, Liverpool)

On the Bure at Wroxham, by Alfred Parsons, A.R.A. (oils); *Langdale Pikes*, by R. Gwelo Goodman (pastel); and *The Balloon*, by Miss Mary Gow (water colour).

H. B. B.

Miss Jessie M. King appealed strongly to her, and the result was that a series of designs were started from Malory's "Morte D'Arthur," and another from Maurice Hewlett's "Life of Richard Yea and Nay."

PARIS.—Designing for embroidery must be ranked as one of the most neglected of the arts. Many who have full command over their silk and needle do not feel themselves equal to inventing designs of their own worthy of their appreciation, and often have to content themselves with poor substitutes; consequently much energy and skill are bestowed on work which, as regards design, is both insipid and meaningless. Early recognition of this led Mme. Prioleau to search from one artist to another for designs in sympathy with her vision. The work of



"THE BALLOON" (WATER-COLOUR)

(Walker Art Gallery, Liverpool)

BY MARY L. GOW



"HOW FOUR QUEENS FOUND SIR LANCELOT
IN THE WOOD." EMBROIDERED PANEL DESIGNED BY
JESSIE M. KING, WORKED BY MME. E. PRIOLEAU.



"LA FÊTE DE L'AMOUR"

(By permission of M. Druet)

BY JOSÉ MARIA SERT

both equally attractive and unconventional in their art. M. Maurice Denis is one of the best-known members of the young French School. Now, for some twenty years we have followed the career of this free and independent artist, who has succeeded in creating a kind of new Idealism, but who possesses at the same time so deep a sense of grace and harmony. In his work we find much that is reminiscent of Fra Angelico and his contemporaries, but there is also in M. Denis' conception of the nude something of

The panel now reproduced as a coloured supplement is the first of the "Morte D'Arthur" series to be completed. The design for it appeared in the last issue of "THE STUDIO Year Book of Decorative Art," the next issue of which will probably contain a reproduction of one of the other series. As regards technique, the greater portion of the panel is worked with the satin stitch. Mme. Priolcau, however, does not follow any law, or confine herself to a recognised stitch for a particular subject. She realises to the full the rich decorative quality and utility of her medium, and is at pains to avoid imitating in any way the pictorial painter.

E. A. T.

The key-note of this year's Salon d'Automne was the decorative works. Here we found several artists whose indefatigable efforts resulted in their offering us a veritable *ensemble* of their work, and among them two names call for particular notice—M. Maurice Denis and M. José Maria Sert, two personalities of premier importance, each one very differently endowed by nature, yet



"L'AMOUR ET LA MORT"

(By permission of M. Druet)

BY JOSÉ MARIA SERT



"LA DANSE"

(By permission of M. Druet)

BY MAURICE DENIS

Prudhon. Nothing could be more harmonious than his eight panels inspired by the evenings of the Decameron of Boccaccio, and intended for the decoration of an octagonal cupola in the *hôtel* of M. Charles Stern. The rather stiff Florentine forms have furnished the artist with most delightful *motifs* for his work. The panel entitled *Les Cyprès*

is a wonderful decorative achievement, while in that called *Les Pins* all the purity of line of Tuscan landscape may be seen in these large umbrella-like pines, the sombreness of whose colouring is relieved by the flowers in the foreground. Among the panels containing figures I was immensely pleased with *La Cantate*. The two groups, to



"LA CANTATE"

(By permission of M. Druet)

BY MAURICE DENIS



"LE BAIN"

(By permission of M. Druet)

BY MAURICE DENIS

right and left, balance one another perfectly, and hitherto it has only been given to certain painters of the quattrocento to arouse such a feeling of gracefulness, tinged somewhat with gaiety, yet which produces in the mind an impression as of music, sweet, soft, and sustained. In *Le Bain*, the effect of the foliage against the sky is delicious.

If M. Maurice Denis is pre-eminently an artist in whose work we find charm and sweetness, M. Sert, on the contrary, compels our admiration by the vigour, the impetuosity of his painting, in which we see the artist's fine temperament revealed. He was represented in the Salon d'Automne by a most important and complete piece of work—the



"LE POÈME"

(By permission of M. Druet)

BY MAURICE DENIS



"LES CYPRES"

(By permission of M. Druet)

BY MAURICE DENIS



"LES PINS"

(By permission of M. Druet)

BY MAURICE DENIS

decoration of a peristyle in the ballroom of the Marquis d'Atella at Barcelona. The theme which the artist has chosen to depict in the various decorative panels may be described as follows: Love presiding over the Destinies of Mankind, and ever present in all the manifestations of Human Activity and Thought. This philosophic idea has been depicted by M. Sert with superb symbolism. In the richness of the *décor*, the solidity of the painting, the artist shows his artistic kinship with the great Venetians. His groupings remind us of Veronese, and his foreshortening of Tintoretto's work, and, like Tiepolo, Sert excels in the art of, as it were, throwing his figures across the space he desires to fill.

H. F.

BERLIN.—The Royal Academy has been celebrating the talents of Franz Skarbina and Joseph Olbrich by a comprehensive exhibition. As both these artists of widespread repute are no more among the living, it was a meritorious work to offer a general review of their life-work. In appreciating Olbrich the Academy has given proof of a particular freedom from bias, as he was the efficacious initiator of

modernism in architecture and the applied arts. He did much for the renaissance of our entire craft-life. Various instances of his works in textiles, glass, metal, and wood, were brought together, and we select for reproduction a writing-table presented by German industrial representatives to Dr. Theodor Lewald, the Imperial Commissioner at the St. Louis Exhibition. It is constructed of mahogany, richly and yet discreetly inlaid, and the relief-border for the top part is of rock crystal. The two bronzes, representing America and Germany, are by the Munich sculptor, H. Hahn.

Franz Skarbina has been a great favourite of our public as artist, teacher, connoisseur of many techniques. His artistic popularity was largely due to a certain kinship with Menzel. He also felt the strong attraction of the Frederick the Great period, and painted the soldiers, battle-scenes, and the historical costumes of that time. But he was also an eager observer of contemporary social life, and of all the realities around him. Whatever he rendered was grasped with conscientiousness, made attractive by a distinguished colourism or modern effects of illumination, and filtered through delicately re-



CHAIR AND WRITING TABLE WITH INLAY OF CARNELIANS AND MOTHER O' PEARL

(The property of Dr. Th. Lewald)

DESIGNED BY PROF. JOSEF M. OLBRICH



"SHUT OFF"

BY EDUARD OCKEL

acting senses. Elegance was his true element ; he loved refined dresses and interiors. His well-deserved designation of the "Salon painter" marks the wide distance which separates him from Menzel. Skarbina's was essentially a receptive nature ; he had studied much in Berlin, Holland, and France,

and masters like Menzel, Bastien, von Beers, Stevens, and Israels visibly influenced his art. The rich collection of his drawings at the Academy testified to the lightness and yet firmness of his pencil, and a leaf like our *Sorrows of Werther* speaks for his capability of rendering also intensity of feeling.



"LATE AUTUMN, CHORIN, MARK BRANDENBURG"

BY EDUARD OCKEL

Studio-Talk

The death of the animal and landscape painter Eduard Ockel has led to a reconsideration of the merits of an artist whose fate appeared to have been sealed by the triumph of modern tendencies. A recent collective show of his works at Fritz Gurlitt's, and some pictures of his on view at the Great Berlin Art Exhibition, brought home to many the injustice done to his talent. Ockel was certainly one of the few chosen animal painters. His pictures have been bought by State Galleries, by the Court and connoisseurs, but the artist with his retiring disposition would not keep pace with progress, and thus died rather solitary and embittered. He had learned his craft under Karl Heffek, and studied in Paris, where he was influenced chiefly by Rosa Bonheur and the Barbizon group. Dupré and Troyon were so delighted with his work that both invited him to join them on their sketching tours. He always needed the element of landscape as a setting for his cattle subjects, as a kind of musical accompaniment.

The Swedish Secession, the Konstnärns-Förbundet in Stockholm, has introduced itself to the Berlin public with an important exhibition, which filled all the rooms of the Secession building. It was

most interesting to trace here the same spirit of reform that had seized the whole continent, and yet to recognise the individual art which Sweden has evolved. The principles of naturalism, impressionism, and open-air painting have also permeated those northern artists. They have also tried the methods of Manet, Monet, Segantini and Rhysselberge, without surrendering their nationality. The love of their beautiful birthland with her majestic pines and granite dwellings is the subject of their untiring reproduction. They love the day that looks somewhat melancholy, and the all-pervading stillness. Country people and the furry and feathery dwellers of that solitude are also their frequent themes, and some secessionists who portray society people lay more stress on intellectuality and emotionality than on up-to-date elegance. Richard Bergh is much admired for precision in line and psychological grasp as a portraitist, and for his cleverness in pastel and charcoal. He excels as well in the rendition of large-featured and beautiful landscape. The late Ernst Josephson recalls Velasquez in some of his scenes from southern life, and his painting, *Mermaid*, breathes weirdness and the poet's frenzy. Nils Kreuger is convincing and energetic as a horse painter, and interests by plastic forms attained by strong contour. Liljefors is



"THE SORROWS OF WERTHER" (STUDY)

BY FRANZ SKARBINA



DOLLS

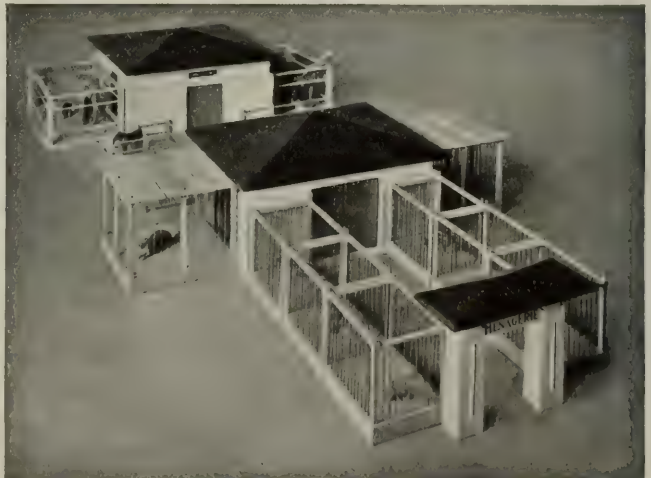
BY MARION KAULITZ

momentous and veracious in his well-known domain, and C. Wilhelmson transfers peasant life with truthfulness and sympathy on to his canvas. G. von Hennigs, a strong colourist, is the sole provider of Bohème types, but his clowns and café habitués have little Parisian grace, and rather resemble posters. This danger also deducts greatly from the merit of E. Jansson, another figure painter, who can grasp real life anywhere, in the swimming-bath or in the sailors' hall, and has the outfit of anatomical knowledge and the hand for movement, as well as an eye for strange nocturnal illuminations. The sculpture of Ch. Eriksson, Edström, Jern-dahl, Eldh, contributed strongly to the attraction of the exhibition. J. J.

MUNICH.—Animals and dolls have perhaps always been the most favoured playthings of children, but for all that their shapes have under the degenerating influence of wholesale manufacture, been greatly neglected. The wooden animals produced in the chief centres of the toy trade, where their fabrication is mostly carried on as a "home" industry, have only a very

distant and superficial resemblance to the originals. Some ten years ago, when the artistic conscience began to invade this industry, it fell to some artists of Dresden and Munich to introduce a change in the right direction; in the toys they designed, they strove above all to fix, in the form of a silhouette, the salient characteristics of their models. Gay colouring and an element of drollery enhanced the charm of these new productions, to which, however, the objection was raised that by emphasizing only the contour lines a child playing with them gained a false notion of the real appearance of the original. This objec-

tion was not without justification, and those designers who have recently turned to this field have sought to so shape their animals that viewed from all sides they shall reproduce the original as nearly as possible and be typical of the race. Thus the numerous exotic animals which Karl Weidemeyer has assembled in his menagerie are cleverly composed of parts, either turned on the lathe or carved, which, when joined together and painted, convey the natural appearance of the animal with a remarkable degree of truth.

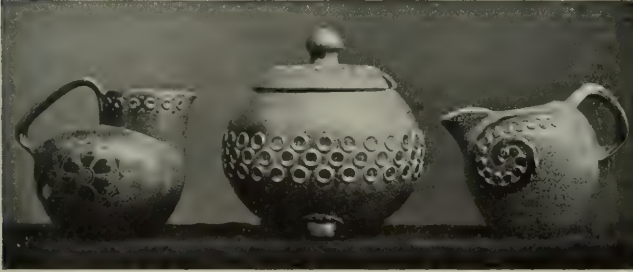


TOY MENAGERIE. DESIGNED BY CARL WEIDEMEYER. EXECUTED BY THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, A.G., BREMEN



GLAZED VASES, ETC.

HERMANN SEIDLER, KONSTANZ



GLAZED EARTHENWARE VESSELS

BY REINHOLD HANKE, HÖHR, COBLENZ

We have to thank a Munich lady artist, Marion Kaulitz, for bringing about a much-needed reformation in the designing of dolls. Unlike the gaudily dressed varieties with which the market is flooded year after year, her dolls are little creatures with individuality and character. They are sincere, snappish, good-tempered, simple, sly, obstinate, coquettish, but always childish and contented. Each one is different and each very much alive. Fräulein Kaulitz has had a remarkable success with her dolls at exhibitions in Berlin, Brussels, Paris and Vienna, and from her workshops at Gmund, on Lake Tegern, in Bavaria, they have gone forth to all parts of the world, but though multitudes of them are distri-

buted not a single one is sent away without first of all passing through her own hands and receiving, as it were, a maternal benediction. L. D.

B RUSSELS.—The International Exhibition which came to

a close last month must, in spite of the disastrous fire which wrought so much destruction in August, be regarded as a signal success, and up to the end it continued to attract a large concourse of visitors from all countries. The energy and resourcefulness with which the organisers of the Belgian and British sections set to work to rehabilitate these sections,



GLAZED VASES

BY PROF. CARL KORNHAS, KARLSRUHE



"MARKET WOMEN" DESIGNED BY H. WEWERKA
EXECUTED BY REINHOLD HANKE

which were those principally affected, called forth general admiration, and the alacrity with which the various exhibitors co-operated, and thus helped to redeem the exhibition from the failure which

seemed imminent, was highly gratifying. Many of them were hard hit indeed. Sir Edward Sullivan lost a case of beautiful bindings, for which the jury had awarded him a gold medal; Messrs. Morris & Co. a large and extremely valuable piece of tapestry, with a design by Burne-Jones; and Messrs. Sangorski & Sutcliffe some choice examples of those illuminations for which they are noted; but perhaps the greatest misfortune was the destruction of the remarkable collection of British pottery and porcelain, one of the finest ever brought together, and the chief feature of the section.

In a recent number of this magazine, an article was devoted to the furnished interiors at the exhibition, and a series of illustrations were given from among those which formed a distinguishing feature of the German section. As fulfilling the purpose which the organisers had in view, namely, to exhibit to the world the remarkable development that has taken place in German arts and crafts, this section was a great success, although one important branch of industry, the textile trade, was very meagrely represented. The illustrations now given have been selected to convey some idea of the ceramic productions represented in this section. This collection of exhibits, which, with the metal



POTTERY VESSELS WITH COLOURED UNDERGLAZE DECORATION

BY ELIZABETH SCHMIDT-PECHT, KONSTANZ



POTTERY VASES

BY ELIZABETH SCHMIDT-PECHT, KONSTANZ

work and jewellery, occupied a long corridor and the recesses leading off it, was notable especially for the evidence it furnished of the ever-increasing part played by the artist-designer in the fashioning of articles of every-day use. Not only do the leading factories like the Berlin Royal Porcelain Manufactory, the Royal Bavarian Porcelain Manufactory at Nymphenburg, and other State institutions employ artists of repute for the designing and decoration of their wares, but many of the private concerns do the same, even those that turn out earthenware articles mainly. Thus Professor Albin Müller designs earthenware for R. Hanke's pottery near Coblenz, Professor Adalbert Niemeyer table services for Merkelbach's works near Munich, an establishment which has achieved considerable renown for its beer jugs and mugs, the designs of many of them emanating from Professors Riemerschmid, Hellmuth, Behrens, Berlepsch-Valendas, and other artists. Some of these exhibits were particularly interesting on account of their beautiful glazes. Noteworthy in this respect were the vases

and other vessels shown by Prof. Kornhas of Karlsruhe, Hermann Seidler of Konstanz, and Frau Schmidt-Pecht of the same place, the latter making a speciality of pottery thrown by hand on the wheel, then decorated with coloured *engobes*, and finally, after an application of glaze, fired once only, a very simple technique producing highly pleasing results.

It remains to say a word or two about the metal-work. Excellent

examples of work in non-precious metals were shown by R. L. F. Schulz, of Berlin; G. von Mendelssohn, Reinhold Kirsch and Eugen Ehrenböck, of Munich; while of work in the precious metals that exhibited by P. Brückmann & Sons, of Heilbronn, and Steinicken and Lohr, of Munich, were worthy of the best traditions of German craftsmanship, as well as fine examples of design by artists of high repute. Mention should also be made of the admirably organised group of exhibits



PORCELAIN FIGURES. DESIGNED BY THEODOR KÄRNER FOR THE ROYAL BAVARIAN PORCELAIN FACTORY, NYMPHENBURG

connected with book production. Here the work of the leading German illustrators and decorators of books was displayed along with many examples of binding, showing the tendency among the artists who engage in this work towards simplification of design. The same tendency was observable in another branch of book production — typography. The type from which the Official Catalogue of the German section was printed was designed for the firm of Klingspor, of Offenbach-on-the-Main, by Prof. W. Tiemann, and called after him "Tiemann Mediaeval." It has the merit of being at once easily legible and graceful in appearance.

W. T.

The Belgian Committee of the Congrès International de Numismatique et d'art de la médaille having been inspired by a wish to see included in the exhibition of Fine Arts at the Palais du Cinquenaire an international Salon devoted to the art of the medal, laid their proposal before the Commission de Patronage, by whom their suggestion was favourably received, and the idea unanimously adopted. The Government Department of Fine Arts therefore made of the art of engraving medals

a special "class." "This step"—(I translate the words of M. Tournour in his preface to the Catalogue)—"of which it is impossible at once to appreciate the significance, is one of exceeding importance, for it implies the official recognition of the contemporary art of the medal as a special branch of plastic art."



MAJOLICA RELIEF PANEL. DESIGNED BY PROF. J. WACKERLE FOR THE ROYAL BAVARIAN PORCELAIN FACTORY, NYMPHENBURG



MAJOLICA RELIEF PANEL. DESIGNED BY PROF. J. WACKERLE FOR THE ROYAL BAVARIAN PORCELAIN FACTORY, NYMPHENBURG

The contribution of the French artists to the Salon has been already dealt with in the October number of *THE STUDIO*. It only remains to add that this exhibition proved once again the great superiority of French work in this branch. "La France," writes M. Buis, the President of the Société hollando-belge des Amis de la Médaille d'Art, "a montré depuis trois-quarts de siècle une efflorescence de cet art de la médaille qui n'a été surpassée à aucune époque." And before passing on to more detailed consideration of the exhibits of the Belgian artists I must draw attention to the very interesting effort of the German school towards the creation of a characteristic style, and also to the qualities of careful observation exemplified in the Austrian work.

The sculptor, G. Devreese, of Brussels, stands in



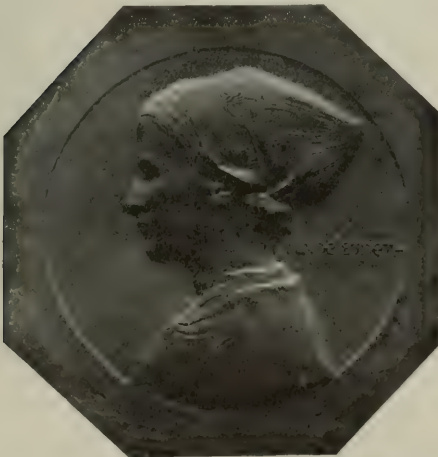
PLAQUETTE: "L'ENSEIGNEMENT." BY P. WISSAERT

the forefront of the group of Belgian medallers, and our readers will remember that THE STUDIO has on many occasions given reproductions of his work. In the three frames and the revolving glass case which contained his numerous exhibits one had the pleasure of seeing again among the older works *La Dentellière*, *Le Photographe*, *Le Potier*, so

very characteristic, the delicate profile of the *Polonaise*, the portraits of *MM. de Witte*, *Buls*, *Van den Broeck*, to mention only a few; while among his recent productions was the plaqueette reproduced last year in THE STUDIO (Sept., 1909, page 316) representing *MM. Kufferath and Guidé*, the artist-directors of the Théâtre de la Monnaie; the charming features of the delightful dancer, J. Cerny as *Salomé*; the seal of the Université



MEDAL: THE ARTIST'S PARENTS BY P. WISSAERT



MEDAL. BY A. DE SMETH



COUNCILLOR'S BADGE OF OFFICE. BY G. DEVREESE

libre de Bruxelles: also a medal showing a mounted herald announcing the Exhibition of 1910; the badge of the Councillors of the Province of Hainault, showing on the reverse an apprentice being instructed in his work by his master, a most



PLAQUETTE : BARON GEVAERT BY CH. SAMUEL

appropriate design for a Province which contains so many technical schools. Since the opening of the Salon M. Devreese has been able to complete yet another piece of work, the medal for the Beaux-Arts. This represents the struggle of mankind towards the ideal in art, despite the difficulties of existence.

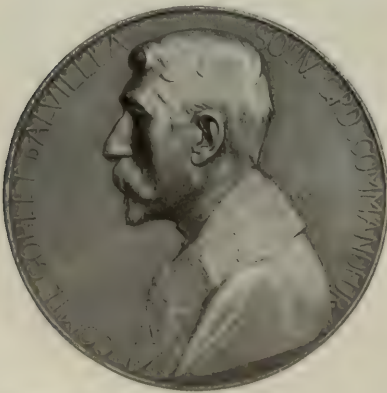
Two cases contained the work of the sculptor, Ch. Samuel; he has executed several remarkable plaquettes, among others one commissioned by the Société Royale d'Architecture de Belgique, and

numerous portrait medals and plaquettes, among which we have chosen for reproduction that of *M. Vergote*, a former Governor of Brabant, of *Count Goblet d'Alviella*, and of *Baron Gevaert*. We had occasion lately, apropos of this last plaquette, to refer to the courageous enterprise of the publisher Fonson, of Brussels, who wishes to perpetuate, in a series of medals, the names of distinguished Belgians. The last work published in this way is a portrait of the poet Max Waller, the founder of the *Jeune-Belgique*. M. Devreese has caught the likeness and engraved admirably the noble and sympathetic features of the young writer.

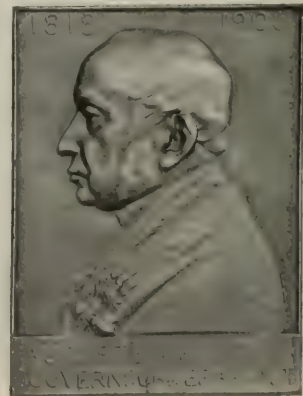
Those prolific sculptors of Brussels, P. Dubois and P. Braecke, M. Devillez, who does such delicate work, the medallers, F. Dubois and



PLAQUETTE. BY CH. SAMUEL



MEDAL : COUNT GOBLET D'ALVIELLA BY CH. SAMUEL



PLAQUETTE : M. VERGOTE BY CH. SAMUEL



"BOYS BATHING." GRANITE RELIEF FOR A FOUNTAIN AT THE HIGH SCHOOL, ÖSTERMÄLM, STOCKHOLM
BY CARL J. ELDH

L. Dupuis, all contributed largely to the success of the Belgian section of the Salon, and in concluding our survey of it we would draw attention to the work of two young men—namely, M. de Smeth, a pupil of Devreese, who showed a *Jeune Nantaise*, and M. P. Wissart, a pupil of Van der Stappen, who exhibited his charming plaquette *L'Enseignement*, of most remarkable cleverness of composition, elegance of design, and showing special knowledge of the art of modelling in bas relief, also the plaquette destined to commemorate the voyage of the then Prince Albert to the Congo, and a large medal of the artist's parents.

F. K.

STOCKHOLM.—In my last "Studio-Talk" I spoke of a beautiful decorative landscape painting, given by the artist-prince Eugen of Sweden to a new school in Stockholm. This school, "Högre realläroverket å Östermalm," in itself a real work of art by the architect Ragnar Östberg, has since then received a new gift from the generous prince—a mural painting by the young artist, Axel Törneman (born 1880). This artist has, until now, been chiefly

known as a painter of the gay night-life of Paris and as a cartoonist for one of Stockholm's comic papers. In this large wall painting, called *The God Tor Fights the Giants*, he shows a good decorative talent. The painting is executed somewhat



"BOYS RUNNING A RACE": GRANITE RELIEF, HIGH SCHOOL, ÖSTERMÄLM. BY CARL J. ELDH

in the style of a mosaic, and exceedingly well adapts itself to the place. The subject that symbolizes the victory of enlightenment over darkness, of knowledge over ignorance, is certainly very fitted for a school.

Other recent valuable gifts to the same school are two reliefs in granite: one representing *Bathing Boys* is adapted as a fountain; the other one portrays *Naked Boys running a Race*. Both are given by the late Miss Eva Bonnier, who did so much for the decoration of the Swedish Schools with good works of art, and are the work of the sculptor Carl Eldh (born 1873). Like so very many Swedish artists, Eldh is the son of poor people. He began his career in the workshop of a cabinet-maker, studied in the technical school of Stockholm, and then went to Paris, where he stayed some years, working both as a cabinet-maker and as a pupil in the Atelier Colarossi. Like all other really good Swedish sculptors, as Per Hasselberg Eriksson and Carl Milles, Eldh has begun with handicraft and by-and-by developed into a real artist. When seven years ago he came back to Sweden from Paris his name was already well known in his own country, and he immediately received many orders. Eldh has executed all the sculptures on the main entrance of the Northern Museum in Stockholm, and many other decorative sculptures in buildings in Sweden; he has also successfully portrayed several more or less famous Swedes, *viz.*, the busts of the author, August Strindberg (National Museum, Stockholm); the painter, Richard Bergh (Museum in Gothenburg); the poet, Gustaf Fröding, in the character of an old Greek philosopher, and many others.

The field in which Eldh seems to me most successful is in the "Kleinplastik," as the Germans call it. He has executed any number of small statuettes, mostly nudes, carved in wood or cast in bronze or silver. This year Eldh has taken part in a competition for a statue of the student-poet, Gunnar Wennerberg, to be erected in Upsala, our oldest University town. Eldh has made an excellent sketch for this statue, representing Wennerberg as a typical romantic young poet: but it is not yet decided whether he will receive the commission or not.

Th. L.

(Our Art School Notes are, owing to pressure on our space this month, held over with a number of reviews and other matter until next month.—EDITOR.)

REVIEWS AND NOTICES.

Frank Brangwyn and his Work. By W. SHAW-SPARROW. (London: Kegan Paul, Trench, Trübner & Co.) 10s. 6d. net; ed. de luxe, £5 5s.—Readers of *THE STUDIO* will not be unacquainted with the work of Frank Brangwyn, for it has been our privilege on many occasions to refer to and illustrate it. We welcome Mr. Shaw-Sparrow's very comprehensive and excellent volume, with its numerous fine illustrations in facsimile colour and collotype, as we consider it to be a work that should be found in the library of every true lover of art. Mr. Brangwyn is probably the greatest decorative painter and etcher of his day. The virile individualism which characterises everything he undertakes compels our sincere admiration. Although his technique is unapproachable, he is an artist who is not the servant of his tools—his brush, his pen, or his etching needle. So little is this apparently the case that one might imagine that if he were deprived of paints and brushes, pens and ink, or graver and etching needle, he would find some means at hand—a rag with some red or brown earth, or a burnt stick—and still be able to produce in a powerful and convincing manner some conceit of his imagination, some expression of his ideas. In the construction of his paintings he is not overburdened by naturalism, although we can readily perceive that his perception of Nature in all her varied moods of form, of colour and of action is of the keenest. Take, for example, the painting in the Art Gallery at Johannesburg—well reproduced in colours in Mr. Sparrow's volume—entitled *The Return from the Promised Land*. Here we find a scheme of brilliant and varied colour, suggestive of an abundance of simple but joyous prosperity, of a home-coming richly laden with the fruits of the earth—portrayed in such a manner that no merely naturalistic presentation could compare with it in forcibility. Or again, in *The Buccaneers*, also illustrated in this work, and reproduced here by the courtesy of the publishers, we find an expression of lawless freedom and of brutal energy combined with a glow of colour and picturesqueness of scene which brings the subject home to the imagination with an absolutely convincing power. We might multiply other instances of equal force, but for these we must refer our readers to the illustrations in Mr. Sparrow's excellent book.

The Holy Land. By ROBERT HICHENS. Illustrated by JULES GUÉRIN. (London: Hodder & Stoughton.) 25s. net.—We had really begun to wonder whether we were asking for the impossible,



"THE BUCCANEERS. FROM THE OIL
PAINTING BY FRANK BRANGWYN, A.R.A.

Reviews and Notices

when in these columns we constantly reiterated our demand for book illustration in colour which in style identifies itself before everything with page decoration, instead of wall decoration or anything else. Happily this gloomy fit has been dispelled by Jules Guérin's "Holy Land." The artist has not surrendered his claims to rival the wall picture-painter in suggesting the truths of aerial perspective. He shows us that the only alternative to the wall-picture with its latitude in impressionistic effect is not the flat wash and arbitrary outline. He shows, too, that the latter is not the only style that can be purely decorative. Instead of it he gives us something in the nature of pure book-decoration which can yet rival the grasp of truth which the breadth of the ordinary painter's method allows on a canvas. Practically M. Guérin dispenses with line—that is, in the sense of outline—and with one step comes close up to the aerial effects of distances, and the adjusted relationship of tones which excludes the necessity for outlines in the ordinary water-colour impression. The sense of pattern is expressed entirely through the disposition of the masses, and rendered piquant by an exquisite taste in colour. No other colour book we have looked at for a long time has come anywhere near this book as a work of art. Perhaps the colour is a little too "charming" for greatness, but that is an absolute necessity in the publishing world.

Our Village. By MARY RUSSELL MITFORD. Illustrated by HUGH THOMSON and ALFRED RAWLINGS. (London: Macmillan.) 10s. 6d. net.—But last month we were reviewing in another connection Mr. Hugh Thomson's fascinating pen drawings. "Our Village" will never have a more sympathetic illustrator. We gather that the present edition is a reprint of drawings that have appeared before. It is made fashionable by the insertion of some water-colour plates by Mr. A. Rawlings, on brown mounts. These are successful in a style which, as will be gathered from our comments on M. Guérin's book above, we are not prepared to uphold—the handling of them claims distance for true appreciation, and it is an uncomfortable task to hold a big book at arm's length. Not that the pictures are more sketchy than the usual run of things of this kind—in fact they are rather less so; but still wide of that precision demanded by the eye at the close quarters of the reader and his book. The book is handsomely bound in gold-lettered green cloth, with design.

The Rhinegold and The Valkyrie. By RICHARD WAGNER. Illustrated by ARTHUR RACKHAM.

(London: Heinemann.) 15s. net.—An artist who really has command of the grotesque has unlimited invention. It is not enough to do as Mr. Rackham has done, introduce at the beginning of his career a repulsive little monster, hardly varying in character at all, and carrying him through everything from "Rip Van Winkle," to "The Rhinegold." Frankly this creature begins to bore us. We should like to find the front-door of Mr. Rackham's art and show him out. Randolph Caldecott exercised a kind of spell over his public by the extraordinary marriage in his art of the sense of humour with the sense of beauty. The only artist who has since seriously rivalled him has been Mr. Arthur Rackham; he has much of Caldecott's spontaneity. If we want to appreciate the genius of Mr. Rackham we have but to turn up an illustration like *Freia, the Fair One*. What a pity it should have to be found in the same book as *Fafner kills Fasolt*, which might easily form an illustration to a book on the comic characters of a music-hall. *Freia, the Fair One*, however, though perfect as a book decoration, does not show Mr. Rackham's power completely. For vitality, highly-imaginative invention, resource and daring, *The Rhine-Maidens teasing Alberich*—with the exception of the figure of Alberich—is the drawing which we must turn to. After that there is much that disappoints us—scarcely anything could be more disappointing than *The Gods grow wan*, etc.—until we come to the drawing of *Brünnhilde* and the rest of the illustrations to the end of "The Valkyrie," in these Mr. Rackham proves himself fully worthy of his great subjects. As interpretations of a lofty theme, as decorations and for powerful and expressive technique these latter drawings must rank with some of the finest book illustrations of our time.

The Sleeping Beauty and other Fairy Tales. From the old French, retold by Sir A. QUILLER-BOUCH. Illustrated by EDMUND DULAC. (London: Hodder & Stoughton.) 15s. net.—It would seem obvious that in dealing with old French sentiments, old French decoration should be the style affected. And yet, nowadays, we are all so afraid of being conventional that everything comes out in a new suit. It is the striking of old chords that gives us a sensation of originality; therefore this book seems original in regard to cover design, head and tail-pieces, etc., and we commend it as being right in the spirit of the matter in hand. If we had to pick out the quality that puts Mr. Rackham in the front rank of colour illustrators, we should say it is his appreciation of what we may, for want of

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a better term, call the jewellery of a page. It is his own art which suggests the description: something intended for daintiness of result and close examination. We commend for study his precision of style, where we cannot expect emulation of his colour-gift. He is, moreover, one of the few artists who understand the compromise between freedom of effect and the exigencies of the close-at-hand examination.

Poems. By CHRISTINA ROSSETTI. Illustrations by FLORENCE HARRISON. (London: Blackie & Son.) 15s. net.—*The Golden Legend.* By H. W. LONGFELLOW. Illustrated by SIDNEY H. METEYARD. (London: Hodder & Stoughton.) 10s. 6d. net.—*Shakespeare's Hamlet.* Illustrated by W. G. SIMMONDS. (London: Hodder & Stoughton.) 10s. 6d. net.—*The Rime of the Ancient Mariner.* By S. T. COLERIDGE. Presented by WILLY POGÁNY, (London: G. G. Harrap & Co.) Four editions, 15s. net. to £10 10s. net.—These four books can be dealt with together as decorative illustrations to poetry. Miss Florence Harrison catches the spirit of her subject best; the conventions she employs descend from the pre-Raphaelite conventions, and the pre-Raphaelite atmosphere is felt throughout the poetry of Christina Rossetti. The head and tail pieces are nice bits of pen-decoration, but the colour-plates are a little loose in form. There is no absence of imagination, and the colour sense shown is worthy of the subject. This book is bound in white cloth, with an excellent design in gold, which gives it a very attractive appearance.

In *The Golden Legend* illustrated by Mr. Sidney H. Meteyard, the colour plates amount to some twenty-five. The convention in which they are drawn savours of the colour-effects of earlier processes of colour printing, and the drawing, too, has a certain *naïveté*. Mr. Meteyard could legitimately be called a pre-Raphaelite, in the strict sense of the term. Sometimes the colour is not altogether pleasant, inclining to dingy shading except where there is use of pure colour, but the decorative feeling and imagination deserve great praise. Bound in brown cloth with gilt design, the book is a well-got-up one.

In the *Hamlet* by W. G. Simmonds there is much greater vigour and precision of draughtsmanship than in either of the two preceding books, but, as might be feared, it has betrayed the artist into too much realism for the feeling of a book-design to survive in any picture. If this feeling is not called for on the part of the reader, then the book must be considered exceptionally well illustrated. The spell of the Theatre is upon the

artist in the gestures, expression and even the lighting of the figures. This is quite different to the Shakespeare illustrations of fame, by Mr. E. A. Abbey, whose *Shakespeare* was the reader's rather than the actor-manager's. The book, though, makes a very valuable addition to high-class illustrated classics and is beautifully bound.

Mr. Pogány—who is, we believe, a Hungarian by nationality—has tried his hand at illustrating and decorating books so diverse in subject matter as Welsh fairy tales, the classic "Tanglewood Tales" of Hawthorne, and the Rubaiyât of Omar the Persian poet-philosopher, and in these, as in this edition of the *Ancient Mariner*, he has shown a remarkable facility of draughtsmanship. His line is a very dainty one, and if only he could restrain his decorative exuberance somewhat, his work would, we feel, gain immensely. Many of his black-and-white borders and ornaments are admirable and quite congruous with their purpose, but in this case we take exception to the lettering, which lacks refinement and is moreover not easily legible, while the little flourishes given to some of the letters are particularly unpleasant. The coloured illustrations from water-colour drawings show a lively imagination, but the colour schemes are, some of them, too flamboyant for our liking.

The Scholar Gypsy and Thyrsis. By MATTHEW ARNOLD. Illustrated by W. RUSSELL FLINT. (London: Medici Society.) 12s. 6d. net.—Mr. Russell Flint is to be found at his best in such an illustration as *For she herself had trod Sicilian fields*, in which invention, decoration and colour are excellently blended. Nearly all the other pictures are landscapes, poetic in feeling and admirable in their execution, but they make no attempt to support the figure-design as examples in the art of pure decoration. A book of convenient thickness, well and simply bound in green cloth with gilt ornament, we commend this book to everyone in search of a book for presentation. The reproductive processes have been perfectly employed in regard to the illustrations.

A Sentimental Journey. By LAURENCE STERNE. Illustrated by EVERARD HOPKINS. (London: Williams & Norgate.) 10s. 6d. net; ed. de luxe 21s. net.—It is quite evident that Mr. Hopkins is a sentimentalist, and this of course is the first requisite in an illustrator of Sterne. Mr. Hopkins has long been famous at The Old Water-colour Society as a "subject-painter"—thus he retains the privilege, if he wishes to, of being more literary than artistic. Suffice it to say that he does not abuse this privilege; he has here given us some

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highly pleasant pictures quite capturing the eighteenth-century air.

Turner's Golden Visions. By C. LEWIS HIND. (Edinburgh: T. C. & E. C. Jack.) 12s. net.—To make it worthy of Turner—that seems to have been the idea in this vellum-bound book with its interesting cover design in gold by Mr. Simpson, its gold end-papers and fifty reproductions in colour. There are two kinds of critics, the artist's critics and the critics for the public; these last have to be fluent interpreters of mysteries, using the common tongue for a region of experience that has a language of its own. No one is so silver-tongued as Mr. Hind, so likely to hold up the man in a hurry and compel his admiration for something he would fain, perhaps, withhold from him. Those whose culture leans to literary stimulus can find in his books (and especially in this one) graceful translations—for that is what they are—of pictures which their own imagination would not have responded to in the first instance.

The Herkomers. By Sir HUBERT VON HERKOMER, C.V.O., R.A., D.C.L., LL.D., etc. (London: Macmillan & Co., Ltd.) 7s. 6d. net.—In the preface to the first volume of this remarkable book, Sir Hubert suggests that he has some reason to apologise for the "note of egotism" which can be perceived in what he has written. But it is just this note which makes so attractive an autobiography that not only sets forth the details of the career of a man who has made a conspicuous success in life, but explains frankly the reasons for this success and the means by which it has been secured. The writer, with a capacity for self-dissection and analysis which is decidedly a rare possession, sets before his readers a singularly outspoken account of himself, glossing over none of the earlier disabilities and defects of his temperament, and explaining fully the manner in which these difficulties were overcome. The special charm of the book comes from the sincerity of the tribute paid by Sir Hubert to his father, a man of exceptional intelligence and breadth of mind whose devotion to his son throughout many years of splendid self-sacrifice was a supreme influence in the building up of the younger man's character. How this father shaped and guided the son's development, how he directed him in a system of education which was as judicious as it was unconventional, how he provided an example of peculiar value to an impressionable boy, can be fully appreciated by the reader of these pages; the note of egotism is an essential part of a harmony of filial affection and respect by which a successful

man glorifies the teacher who placed and kept him on the right path. The second volume of "The Herkomers" will appear in a few months' time.

Worcester Porcelain. By R. L. HOBSON, M.A. (London: Bernard Quaritch.) £6 6s. net.—The appearance of this richly illustrated volume on Worcester Porcelain will be eagerly welcomed by connoisseurs and collectors, who already owe so much to earlier publications from the same experienced hand. Neither time, trouble, nor expense have been spared on a work that will at once take rank as a standard and thoroughly up-to-date authority on the art of which it treats, that is of very special interest as having been from first to last purely and characteristically English. The text, though its author explains that it is written from the standpoint of the collector rather than of the historian, gives an exhaustive account of the development of the china making industry in England, devoting a very considerable space to what is known as the Wall period—so called in memory of Dr. Wall—which lasted from 1751 to 1783, and is, says Mr. Hobson, "the period of Old Worcester, *par excellence*, after which all else is Flight, Flight and Barr or modern, ranged by the collector in a diminuendo scale of interest." For all that, he does not neglect the less fascinating productions of later times and, in addition to full descriptions of their distinctive peculiarities, he gives a Catalogue Raisonné of Workman's Marks, including those on Continental and Oriental as well as English porcelain; an Analysis of the constituents of Old Worcester, quoted by permission from an unpublished Essay by Mr. W. Eccles, F.S.C., and a series of useful Tables of Values and Auction prices, preluded by a quotation from a Christie's Catalogue of 1769 that does indeed contrast forcibly with that of the same firm dated February 16th, 1910. It is however, the illustrations which give to the new volume its chief distinction, the greater number being from specimens in private collections not accessible to the general public. Many of them are in colour, and chromo-lithography has been employed in preference to cheaper processes.

Home Life, in America. By KATHERINE G. BUSBEY. (London: Methuen.) 10s. 6d. net.—The traveller in a foreign land has, of course, full opportunity of appreciating to the full the geographical and topographical aspects of the country, and he also comes into contact with the outer life of the people; but the home life is inevitably the last circle to which the visitor is admitted. To the series of books on the home life of Germany, Italy, France and Spain, Mrs. Busbey has con-

tributed this most interesting and entertaining volume on America. The popular ideas current in Europe about the Americans are naturally full of half-truths and exaggerations, and this charming book, in which the faults and foibles, as well as the good qualities of her countrymen and countrywomen are fairly and temperately set forth by the author, deserves to be very widely read. Beside a fund of anecdote and humorous description, Mrs. Busbey gives a great quantity of very careful and practical information regarding the domestic life, the society, the economic conditions of existence, as well as the education of the American family, and we have read her book with keen enjoyment.

Three Essays on Oriental Painting. By SEI-ICHI TAKI. (London: B. Quaritch.) 18s. net.—Mr. Taki's essays on *The Characteristics of Japanese Paintings*, on *Chinese Landscape Painting* and on *Indian-Ink Painting*, which are printed together in this volume, will be found to be most valuable by all students of the art of the Far East. In the first paper, the author points out the essential difference between the occidental and oriental standpoint in relation to art; whereas in the former case the painter seeks to portray the essentials of the objects depicted, in the latter his use of the object is subservient to the expression of his own thoughts or ideals. In the former case the art is more or less materialistic; in the latter, it partakes of the nature of poetic symbolism. A right understanding of the essential quality of Japanese art is undoubtedly necessary to a full appreciation of it. The author's explanation of certain important differences as well as similarities of Japanese and Chinese paintings is worthy of close attention; and his defence of the sometime maligned Indian-Ink drawings so greatly favoured by native connoisseurs is full of suggestive information. The numerous collotype reproductions of great paintings in Japanese collections are excellently illustrative of the writer's arguments and materially help the reader to a fuller understanding of the subject. Mr. Taki is the accomplished editor of that charming Japanese art periodical, *Kokka*, and will be known to our readers by recent articles by him in the *THE STUDIO*.

Vanishing England. By P. H. DITCHFIELD, M.A. Illustrations by FRED ROE, R.I. (London: Methuen.) 15s. net.—Nowadays, when so many masterpieces of art and historical and antiquarian treasures are finding their way across the Atlantic, one feels grateful to anyone who makes such a record as this book forms of what in another generation may have entirely disappeared. The author deals with his subject from a very com-

prehensive point of view: he touches on not only the actual washing away of these islands by coast erosion, but upon the rapidly vanishing ancient buildings and the dying out of old customs, and a debt of gratitude is due to him for this record, and also to the artist for the host of illustrations he has made for the volume.

Reproductions of Woodcuts by F. Sandys, 1860-1866. (London: published for Mrs. Sandys by Carl Hentschel, Ltd.) 5s. net.—We are in the neighbourhood of great things when we turn to this portfolio. The "sixties" was just one of those periods when a sort of general pressure of genius made itself felt in the illustrations of some magazines. Millais, Walker, Pinwell, latterly Du Maurier, yes, and Whistler, were all at work; but the giant who towers is Sandys—this we think on account of his superior strength. There is a virility altogether foreign to his or our own age in his work; it surpasses in this direction even the work of Millais. It had its foil in the charm of Fred Walker. Fred Walker was bound to be one of the world's favourites, but such austerity as Sandys' is liable to leave its possessor rather lonely. No one can doubt that there is much reparation, in the shape of response to his work, due to the memory of this great artist.

Prayers written at Vailima. By ROBERT LOUIS STEVENSON. Illuminated in colours and gold by ALBERTO SANGORSKI. (London: Chatto & Windus.) 6s. net.—Mr. Sangorski's illuminations of these charming writings are excellent in quality and their faithful reproduction in book form will be welcome to many of the author's numerous admirers.

Peintres de Races. By MARIUS-ARV LEBLOND. (Brussels: G. Van Oest & Co.) 12 frs.—In the Preface to his study of the work of a number of carefully selected typical painters of the day, M. Leblond declares that it is no longer the aim of an artist to follow the ideal of any particular school, or of the critic to analyse the technique of a master under review. The artist follows his own individual bent, not even caring, in some cases, to learn the elements of his art—content to express what he sees without any attempt to understand it; the critic's one desire is to enjoy and show others how to share his joy in the work that appeals to him. It is on this principle that the author of the *Peintres de Races* founds his own judgment, and although it is difficult for the uninitiated to understand how he can admire certain works over which he gloats, he has the full courage of his convictions and the power of expressing them in vigorous and incisive language. The artists he has chosen as truly repre-

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sentative of the most advanced tendencies of modern times, are the German, Liebermann; the Englishman, Brangwyn; the Belgians, Frédéric and Laermans; the Dutchman, Van Gogh; the Scandinavian, Diriks; the Frenchmen, Dufresnoy and Lacoste; the Italian, Segantini; the Russian, Tarkhoff; the Algerian, Noire; the Canadian, Morrice; and the Franco-Tahitian, Gauguin. Examples not in every case very well chosen (Brangwyn and Segantini being inadequately represented) are given of the work of all these men, and though few will share M. Leblond's enthusiasm for Van Gogh's, Anglada's and Dirik's rendering of women, all must admire Tarkhoff's *Moisson*; Frédéric's *Âges de l'Ouvrier*; and, above all, Laermans' *Soir de Grève*, and Liebermann's *Jesus among the Doctors*.

Modelling and Sculpture. By ALBERT TOFT, Hon. A.R.C.A., M.S.B.S. 6s. net. — *Human Anatomy for Art Students.* By Sir ALFRED D. FRIPP, K.C.V.O., etc., and RALPH THOMPSON, M.B., F.R.C.S. 7s. 6d. net. (London: Seeley & Co., Ltd.).—These two additions to the New Art Library series of copiously illustrated handbooks edited by Mr. M. H. Spielmann and Mr. P. G. Konody call for the highest commendation we can give them. They are books which we can unhesitatingly recommend to the art student, because they are written by men who are thoroughly at home in the subjects treated of, and who, moreover, have been mindful not to encumber their exposition with unnecessary minutiae. Mr. Toft's treatise especially will be found an invaluable aid to the student who is taking up sculpture seriously—and, as he very properly insists, only those who devote themselves wholeheartedly to it can hope to succeed. His book, starting with the elementary stage of modelling, takes the student step by step through the various technical processes essential to the sculptor's training, such as portrait bust modelling, figure and group building, waste moulding and casting, gelatine moulding and casting, modelling in relief, modelling for bronze and marble, etc., the text being supplemented by over a hundred excellent illustrations.

The Life of Giorgio Vasari. By ROBERT W. CARDEN, A.R.I.B.A. (London: Lee Warner.) 16s. net.—While Vasari's *Lives* are familiar to all students of art, a life of the writer was a work that was needed, for although in the edition of the *Lives* for which Bottari was responsible an attempt was made to complete the autobiographical supplement with which Vasari originally concluded his book, by the inclusion of a cursory compilation from Vasari's own letters of the period, this formed but

an incomplete survey of the life of this painter-architect-biographer. Mr. Carden admits that Giorgio Vasari's works in painting and architecture do not call for an exhaustive treatise, but he has felt urged to his task by the fact that while we may read in the *Lives* the story of the infancy, the youth, and the manhood of the arts, for the history of the senile decay which inevitably follows, and which coincided very nearly with the period of Vasari's life, we must turn to his biography. Mr. Carden's book bears evidence of great pains and careful research, and illustrated as it is with 29 plates and including an index, it forms a valuable addition to the history of art.

Old English Instruments of Music. By FRANCIS W. GALPIN, M.A., F.L.S. (London: Methuen & Co.) 7s. 6d. net.—Readers of these pages in *THE STUDIO* must be by now very familiar with the excellent series of the Antiquary's Books, to which this volume is a most interesting addition. In order to confine this enormous subject within limits possible to the size of a single book, the author decided to restrict himself to a description of instruments used in Great Britain from the earliest times up to the close of the XIIIth Century. He laments the lack in this country of any complete collection of musical instruments such as may be seen in the admirably arranged Metropolitan Museum of Art in New York, or in Brussels or Berlin. The book is well illustrated with over one hundred reproductions of photographs and drawings, and its value is enhanced by an excellent index and appendix.

The December number of *The English Review*—a double number consisting of 232 pages—contains, among other interesting contributions, an article by Mr. C. Lewis Hind on "The New Impressionism," and another by Mr. Francis Grierson on "Art, Science and Beauty."

A visit to the show-rooms of the Duchess of Sutherland's Cripples' Guild of Handicrafts at 13 and 14 New Bond Street, London, may be recommended to those who wish to get value for their money and at the same time to help forward a deserving institution. The stock on view comprises a large assortment of articles for table and other domestic use and ornament, such as dishes, castors, tankards, beakers, mugs and cups, lamps, coal containers, clocks, etc., hand-wrought in silver, copper, and other metal, by the protégés of the Guild, after excellent designs, some of them being reproductions of Georgian and other early examples,

The Lay Figure

THE LAY FIGURE: ON THE ESSENCE OF ART.

"How difficult it is to arrive at anything like finality in Art teaching," said the Art Master. "After discussing for centuries the principles of artistic education we seem to be as far as ever from the discovery of the perfect system of training."

"Do you really crave for finality in Art?" asked the Man with the Red Tie. "If your wish were granted there would be no need for any further teaching—Art would be dead."

"Finality in Art! I am not asking for that," replied the Art Master. "But I cannot see why there should not be one recognised and definite system under which all students could be trained for the practice of Art. Of course each man would in his after-work apply this system in the way that his temperament might suggest, but it would, I think, be a great advantage to him to have been educated in accordance with fixed principles."

"May I ask what would be in your view the perfect system?" broke in the Art Critic. "On what would you base your universal education for the would-be artist?"

"The foundation certainly would be strict copying of nature, absolute and exact realism," answered the Art Master, "because this is indispensable for all serious achievement. I would not allow the student to exercise his imagination until he knew nature by heart and could record with complete fidelity the facts she supplies."

"And who is to decide when he has reached the right degree of imitative capacity?" scoffed the Man with the Red Tie. "Who is to let him off the lead when he is sufficiently trained to run alone?"

"That, of course would be the teacher's function," returned the Art Master. "It would be his business to decide when the student's knowledge of nature was exact enough to justify excursions beyond the limits of the system."

"Does it not occur to you that such rigid repression would kill any imaginative powers that the average student might naturally possess?" enquired the Critic. "Do you not think, too, that you are requiring the teacher to be endowed with super-human omniscience? How is he to be sure that he can recognise the exact psychological moment at which to let the student loose?"

"If he is an efficient teacher he will be able to see clearly enough when the student has learned all that is possible under the system," retorted the Art Master. "After that he has naturally nothing

to do with the student, who must take his fate in his own hands."

"You would turn the student out then, to sink or swim, with no better equipment than the power to record obvious facts realistically and precisely," said the Critic. "How many of them would ever get any further? I am sure that most of them would remain mere commonplace imitators to the end of their days."

"Well, even so they would be efficient," asserted the Art Master. "They would have learned to see, and to set down rightly what they saw. Surely they would be better employed in realising nature than in making erratic excursions into imaginative art. The duty of the artist is to follow nature's lead, not to attempt irresponsible abstractions."

"Oh! is that so?" commented the Critic. "Now that is where I begin to quarrel with your system and, indeed, with your whole view of Art education. The strict copying of nature is, by itself, not art at all; it is only a means to an end, and one of the essentials—a very important one, I admit—in a complicated scheme of expression. Art cannot do without nature, but it has an essence of its own which must be plainly manifested in all translations of nature into the terms of art. This essence, I take it, is something personal and temperamental which is introduced by the artist, who is an interpreter—an interpreter, mind you, not a copyist—of nature. He has to show the value of his personality in his work, if it is to be of any serious account."

"But surely he can do that and yet keep within the bounds of strict realism," objected the Art Master.

"That I am inclined to question," returned the Critic. "It seems to me that if you repress his imagination by a rigid system in his student days, you make him for the rest of his life a dull reproducer of commonplaces, or else you rouse in him a spirit of rebellion which leads him into intemperate violence directly the restraints of the system are removed. Either way he will fail to realise that essence of art which preserves and yet transmutes nature. No, drop your craving for finality in art education, and seek instead for something with more vitality and spontaneity, some more adaptable method of teaching which will enable your students to see the imaginative possibilities of the facts you set before them."

"And do give up that idea that you are infallible," laughed the Man with the Red Tie."

THE LAY FIGURE.



Property of Quinnipiac Club, New Haven, Conn.
GARRETS MOUNTAIN, N. J.

BY FREDERICK BALLARD WILLIAMS

THE WORK OF FREDERICK BALLARD WILLIAMS
BY LEILA MECHLIN

THAT all should not admire the work of Frederick Ballard Williams is not strange. This is the day of the capricious innovator. There is a thirst for novelty both insatiable and exacting. In the cities of the New World, as well as in Paris, "salient originality" is found to have a marketable value. That this should be so is not unreasonable—we have experienced so much newness in these later days that we have come to expect it; we have had so many sensations that they have come to mean life. And what is more, the critics themselves have been fooled so many times that they have grown wary and hesitate to take the lead in condemning that which is out of the ordinary. Lest a genius be witlessly locked out, the gates are thrown open wide and every tramp who wears a peculiar guise may enter. The result is not felicitous. "How awful it would be," said a distinguished artist examining some marvelous productions by some of the innovators which were shown at a public exhibition in an art club in New York last winter, "if, perchance, these

people were right and we have all been wrong—all of us old fellows from Michelangelo down!" Awful, indeed, but also unbelievable. Unless one could revert to primitive savagery it is impossible to disregard tradition. Our work must begin where that of those who preceded us left off. New springs may be found in the new fields wherein we adventure, but the old wells that our fathers dug will remain for all time sweet and life-giving. To them we must return and drink.

To be sure, there is danger of becoming enslaved to tradition, of looking backward when we should be looking forward, of mistaking the letter for the spirit; but these are dangers for the weak rather than the strong. The man who loses his personality in the atelier of his master probably had little to lose. Under the inspiration of great work, good work may be produced; but, unless fire is kindled, the reflected light will flicker out. The crux of the matter lies in sincerity as well as in inherent talent. No matter how deeply a painter may be steeped in tradition, if he lives among his fellow men and expresses himself frankly and naturally his work will reflect the spirit of his time and be inevitably original.

It is this allegiance to tradition, coupled with



A GLADE BY THE SEA
BY FREDERICK BALLARD WILLIAMS



Owned by Louis Lehman, Esq., New York

THE CONFIDANTES
BY FREDERICK BALLARD WILLIAMS

Frederick Ballard Williams

independent conviction, that makes Frederick Ballard Williams's work of singular interest. His paintings have the decorative quality of the paintings of the old school, but are distinctly modern in their spontaneity and feeling. In his landscapes and his figure paintings beauty is dominant, and, contrary to the tenets of the realists, art is given precedence over nature. That is, his pictures are artfully composed with the purpose of completing nature's intent. Their object is to charm and satisfy the esthetic sense by form, color and composition. Art has many sides and this is not its least significant. The delight given by sheer beauty is of positive value. What is it that gives the works of Turner preeminence if not this quality? Love of beauty is inherent in men and differentiates them from the beasts, but its cultivation is a product of mature civilization. A child will cry out with pleasure at the sight of flowers which a grown person may pass almost without notice. To few is ugliness a real affliction. Even among the artists beauty has fallen somewhat into disrepute, being confounded erroneously with simpering prettiness which stultifies. Of course, there is a beauty of homeliness, but by no means does it satisfy the ideal of perfection. The fact is, that beauty is perfection in some form and the nearer it is realized the nearer one arrives at the intention of nature.

Mr. Williams's landscapes are not painted out of doors. They are not mirrored reflections, but impressions, vital and real, interpreted with deliberation through a definite personality. He transcribes what he feels rather than what he sees, though feeling originates obviously in perception. This is not to say that he does not study nature. He is, indeed, an indefatigable student, spending much time in the open, looking upon the outdoor world sympathetically and wide eyed, carrying his sketch book constantly, sparing no pains to secure accurate data, fortifying his impressions by careful investigation, learning the anatomy of landscape by heart. Jean François Millet once said that all landscape was made by running water—in other words, by the watershed, broad surfaces being shaped and formed by the wash of floodlike rains, ravines cut, valleys deepened; and herein Mr. Williams discovers the key to structural composition. In his pictures it will be noted that the flow of line coincides to an extent with the flow of water and is not without definite direction. Furthermore, his compositions are not as a rule confined to what one might see at a glance, which is rarely decorative, but rather com-

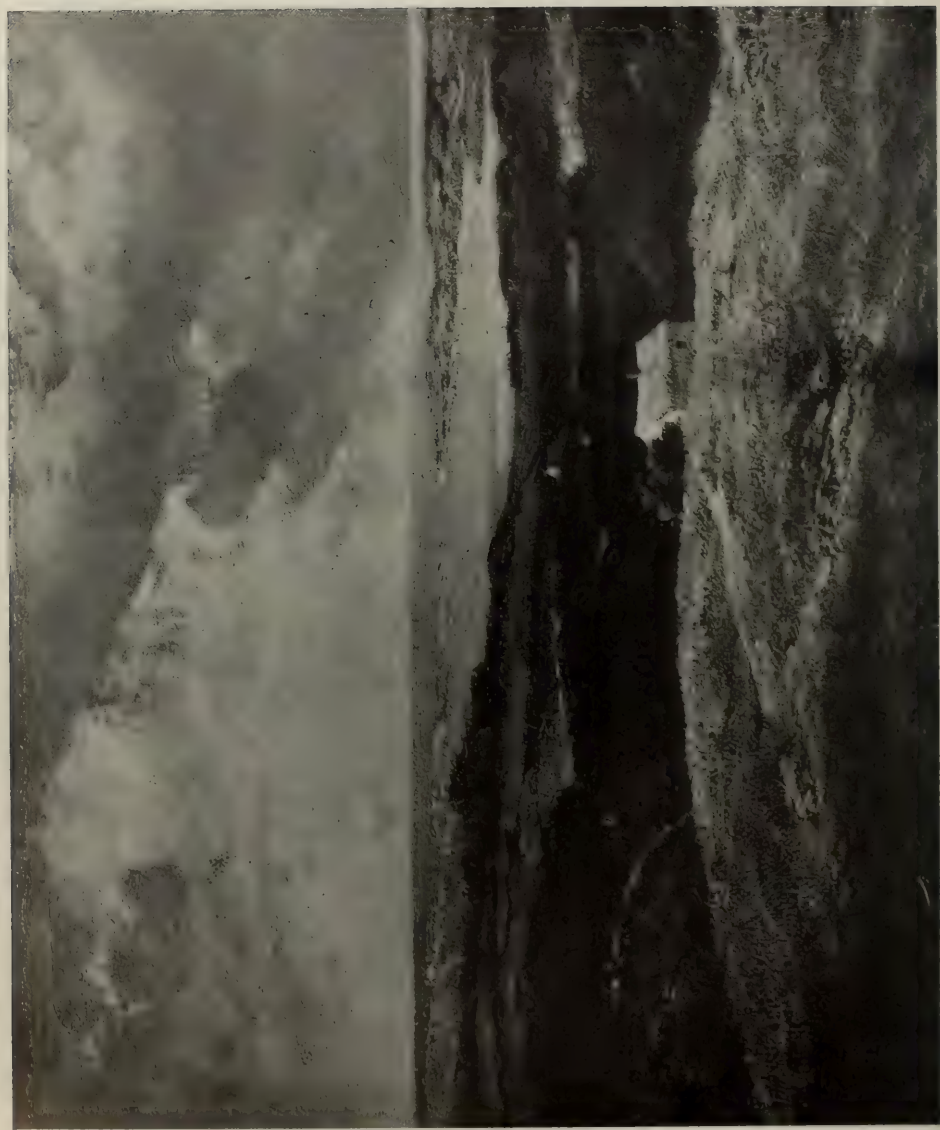
prehend broad stretches of country seen from a moderate distance and apparently from a somewhat lofty viewpoint. Naturally this permits design, the several planes serving as an excuse, altogether adequate, for a pattern. But there is no straining for effect. The poster element is entirely absent; each theme is carefully studied and well matured with due regard to the peculiar characteristic of the medium employed, or, rather, one might truly say, with appreciation of its almost limitless possibilities. And it should also be noted that these landscapes produce upon the observer the impression of reality, interpreting nature's larger truths with more than the semblance of realism. Unlike the works of the tonalists, Mr. Williams's pictures are strong in structure, and, on the other hand, unlike the works of the impressionists, they are frank and definite. His brushwork is broad and direct; his color, while never blatant, is fresh and positive; his values are nicely related, and the effect is invariably harmonious. The dramatic he eschews, and he does not attempt to interpret the more intimate moods of nature, but transcribes by choice its enduring, normal loveliness. His pictures are atmospheric without resort having been made to mists and vapors, and they are peculiarly spacious in suggestion. Form and color are paramount and light and shadow take their places as in a purely decorative scheme.

It is not merely, however, a matter of beauty but of romance—the romance of nature in relation to man; not in the sense Millet interpreted it, nor Jules Breton, nor even Winslow Homer, but as viewed humanly with the cry of praise to the Creator—neither the grain fields nor the wilderness but the Paradise open to man.

Quite logically this inclination on the part of the artist led to the introduction of figures in his landscapes, and as art dominated nature so the figures—invariably fair women—dominate their background. They are not, as some one has aptly said, a handful of jewels thrown into the landscape for its embellishment, but the chief subject of interest. The scenes are imaginative, gay and fanciful. Their charm lies in their joyous spontaneity, their rhythm of line and color. It has been said that Mr. Williams's figure paintings are reminiscent of Monticelli, but almost as well might they be compared with the works of Watteau. His color is never broken but held in ample masses, and, running a comparatively short gamut, is, as a rule, less warm than cool. The women he paints are intensely feminine, but are pictured impersonally, their object being, as it were, to deco-



ON THE CLIFFS
BY FREDERICK BALLARD WILLIAMS



Painted by Frederick Bonner, Esq.

THE INNER HARBOR, BLOCK ISLAND
BY FREDERICK BALLARD WILLIAMS



*Isidor Memorial Medal, National Academy of Design, 1909
Property of the Brooklyn Institute of Arts and Sciences*

CHANT D'AMOUR
BY FREDERICK BALLARD WILLIAMS

Frederick Ballard Williams

rate the earth. They are festive without being flippant, dainty without being delicate, a trifle soulless perhaps, but human and not too real to appear without incongruity in whatever setting is provided. Purely imaginative, they lend living interest and permit further play of color and line through graceful posture and picturesque dress.

Mr. Williams's method of work is different from the majority of painters—at least of painters of easel pictures—mural painters pursuing much the same course. It is the big conception he first seeks, and then subjective interest. As a rule his pictures are conceived originally in color, suggested perhaps by an oriental rug, a mass of stuffs and filmy drapery or a bit of nature. The sketch, made in oils on canvas or board, is the record of this conception and invariably without more than suggested form. With its completion begins the real study—the evolution of design. The figures, one after another, take their places, each drawn from the living model elaborately studied and then simplified. These studies in themselves would make an interesting and instructive exhibit. At least they would go to prove that the art of composition is the art of elimination and that much must be gained to be discarded.

Mr. Williams has received all of his instruction in art in his own country save that acquired through visits to picture galleries. When he was little more than a lad he studied at night at the Cooper Union in New York City. Then for a time he attended a school conducted by John Ward Stimson, an idealist, whose theories on the scientific and psychological elements of beauty, although abstract, left an impression upon the development of his pupil's art. Later Mr. Williams studied at the School of the National Academy of Design, and upon two occasions he has spent several months abroad, traveling in England and France. Doubtless he has been influenced powerfully by English landscape painters—by the works of Turner, Constable, Richard Wilson—and by those of the French school; but that he has followed his own instinct is shown by one of his earliest paintings, *Viaduct, Little Falls*, now in the public gallery of Montclair, N. J., which was produced some years before he went abroad and has all the characteristics of his later work, lacking only maturity.

It is his theory that there are certain things which are elemental, which one cannot get away from; that in this era we cannot expect to originate something better than past ages have produced, but that we must go on working out the same problems and perfecting their solutions.

It is this theory, well considered, that he puts into practice, not imitating but following without disguise those who have gone before, profiting by their example, while exercising his prerogative of choice.

That his effort is not futile or his work unappreciated is testified by medals bestowed for paintings shown at the Pan-American Exposition and at exhibitions held by the Society of American Artists and the National Academy of Design, and by the fact that his pictures are to be found in the permanent collections of the National Gallery of Art, the Albright Gallery, the Brooklyn Institute of Arts and Letters and other public galleries, as well as in several choice private collections. L. M.

W M. R. FRENCH, Director of the Art Institute of Chicago, has written an open letter to the editor of the *Chicago Record-Herald* in regard to the recent exhibition of American artists, in which he says in part:

My attention is called to an article, published November 20, in which I am reported to have said that the pictures sent by Americans living abroad to the present annual exhibition at the Art Institute "were a blot on the show." It is asserted, also, that "in a series of articles apparently written by Mr. French's authority," the American artists in Europe have been attacked, and that they are, in consequence, extremely indignant.

The simple answer to this is that I have never said nor thought any such foolish thing, and that no articles have been published by my authority.

Among the Paris pictures in the present exhibition are fine works by Tanner, Melchers, Friesseke, Bohm, MacEwen, Barlow and half a dozen other men of equal eminence. They constitute a very important and valuable part of the collection, and their absence would seriously impair the exhibition.

I have thought and, I believe, said, that some of the Paris pictures would probably not have passed the jury here. This I take to be almost a matter of course. The paintings are not of equal merit, and, apart from the unavoidable personal element in the selection it is not always easy to find in the year's production forty or fifty works of high merit. The jury here for the selection of pictures this year was not made up of local Chicago artists. The members were Benson, Ben Foster, Vanderpoel, Clarkson and Symons. It is my opinion that the jury would not only have failed to approve some of the pictures from Paris, but also some of those which I selected in America and invited myself.

In the Galleries

IN THE GALLERIES

AT THE Knoedler Galleries, 355 Fifth Avenue, an exhibition of twenty-five pictures by George Hitchcock has renewed the delightful impression made by the art of this pre-eminent colorist, who finds his subjects in Holland. Two larger canvases, quiet in tones and feeling, and originally planned on invitation as part of the decorative scheme of a large public library, are a variation of the earlier painting, *The Flight Into Egypt*, and the *Saint Genevieve*. A group of water colors on ivory, remarkable for their brilliancy of color and broad handling, was shown at the same time. These were the work of Cecil Jay, now Mrs. Hitchcock. At the same galleries the miniatures of Alyn Williams, president of the Royal Society of Miniature Painters, of London, remained on exhibition until December 10. Among Mr. Williams's sitters appear President Taft, Mrs. Nicholas Longworth and Mrs. George Gould. Rodin has shown here a recently completed portrait bust of Mr. Thomas F. Ryan. Other exhibitions have included a collection of fine impressions of English mezzotints, after portraits by Reynolds, Lawrence, Hoppner, Opie, Gainsborough and others. The brilliant expression of this art in England is, by the way, to be the subject of the forthcoming extra Special Number of the INTERNATIONAL STUDIO. Portraits by J. Koppay, the Hungarian artist, have also been seen at the Knoedler Galleries since our last issue. The American Society of Miniature Painters will hold its twelfth annual exhibition there beginning January 14.

At the galleries of Frederick Keppel & Co., 4 East 39th Street, a collection of one hundred etchings by Whistler, with a few lithographs, has been put on view. This is a splendid representative showing of the art of one of the foremost etchers of all time—Mr. Pennell, who writes the introduction to the catalogue of this display, would say the foremost. Mr. Pennell writes: "Etching is a means of expressing on a plate the most delicate, the most refined sensations which come to an artist, provided always he can perceive them and has the ability to record them. No one but an artist can do this, and how many artists are there in the world?"

At the Macbeth Galleries, 450 Fifth Avenue, Francis J. McComas has shown a collection of eighteen water colors made in the Navajo country, Arizona. Mr. McComas is a native of Australia, but has been a resident of this country for many

years. Mr. Macbeth has arranged a Christmas exhibition to continue throughout the month of December, which comprises water colors, pastels and a number of small bronzes. The late John LaFarge is represented by some of his Samoan studies. Works by Homer Martin and R. Swain Gifford are included. The women artists are strongly represented, among them being Marion C. Hawthorne, Clara MacChesney, Florence F. Snell, Charlotte B. Coman, Alethea Hill Platt, Marianna Sloan, Miss Ashley, Mrs. Burgess, Margaret Weichman, Miss Torrey, Edith Sawyer and Clara M. Norton. The bronzes include Miss Eberle's *A Windy Doorstep*, Mrs. Bessie Potter Vonnob's *Cinderella*, Chester Beach's *Iron Worker*, Stirling Calder's *Ophelia*, J. Scott Hartley's *Joy of Life*. Among the painters whose work adds to the attractiveness of the group are Henry B. Snell, Jerome Myres, Charles Warren Eaton, Charles Melville Dewey, Hermann Dudley Murphy and Ben Foster.

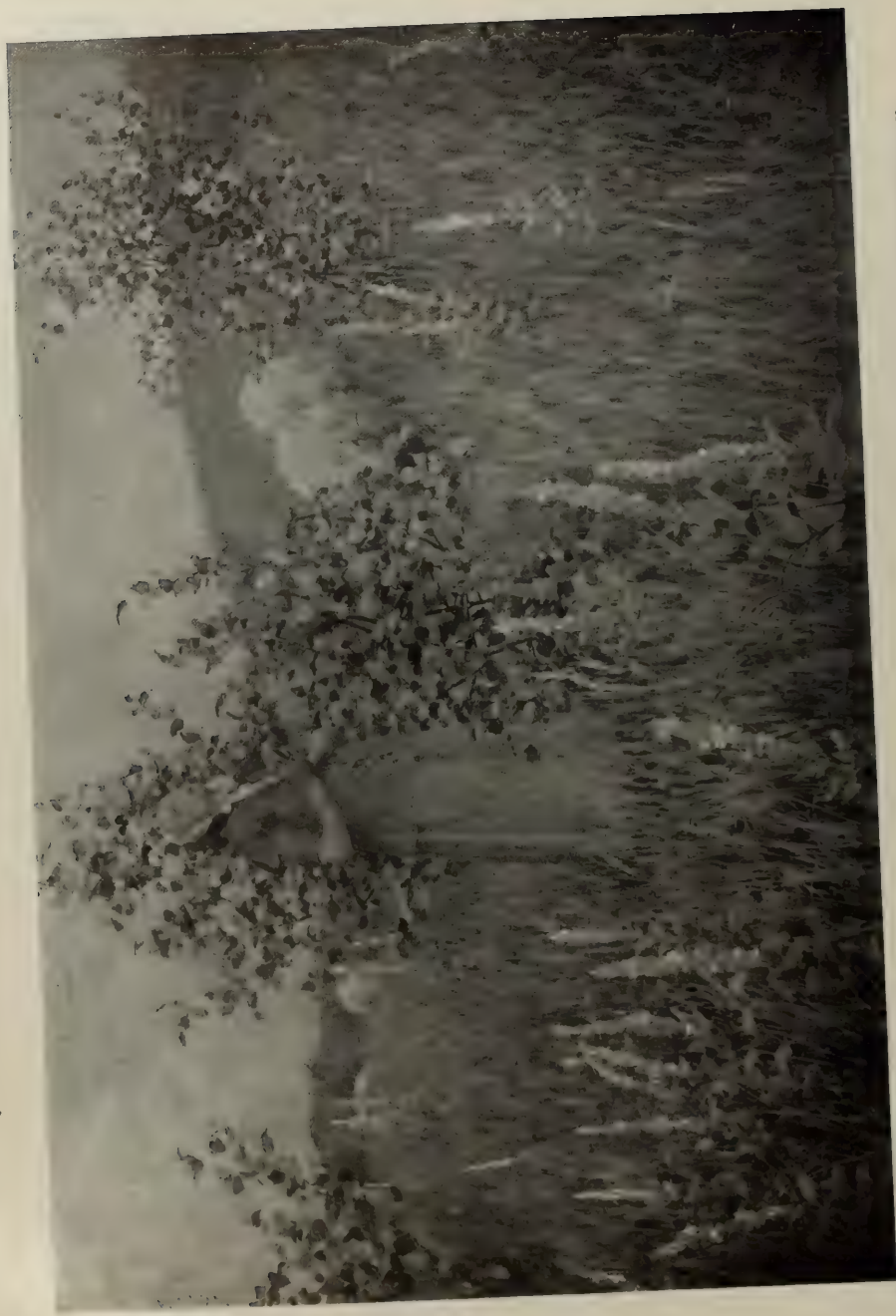
At the Photo Secession Galleries, 291 Fifth Avenue, Mr. Stieglitz shows an exhibition comprising drawings by Rodin, lithographs by Manet, Cezanne, Renoir and Toulouse-Lautrec, together with a group of paintings and drawings by Henri Rousseau. Another exhibition at the same galleries brings forward drawings, etchings and wood cuts by Gordon Craig, the first public exhibition of his work in this country.

At the Montross Gallery, 550 Fifth Avenue, an exhibition of pictures by Robert Reid remains on view until the first of the year. There will also be found a group of photographs by Alvin Langdon Coburn, whose virile work with the camera is familiar to readers of this magazine.

At the Kraushaar Galleries, 260 Fifth Avenue, an interesting collection of etchings has been seen, the work of Axel H. Haig and Hedley Fitton.

At the Folsom Galleries, 396 Fifth Avenue, Walter L. Palmer has shown a collection of nineteen landscapes in water color. Mr. Palmer prefers the problems afforded by the portrayal of snow and conditions of winter. The variety of pictorial effect produced by atmospheric differences is carefully and intelligently noted and the pictures are attractive.

At the Madison Art Galleries, 305 Madison Avenue, a group of landscape paintings by Birge Harrison has attracted much attention. At the same galleries Charles Noel Flagg displayed a number of portraits and what may be called sketches in oil. Japanese water colors and flower studies by Genjiro Kataoka were shown at the same time.



ST. GENEVIEVE
BY GEORGE HITCHCOCK

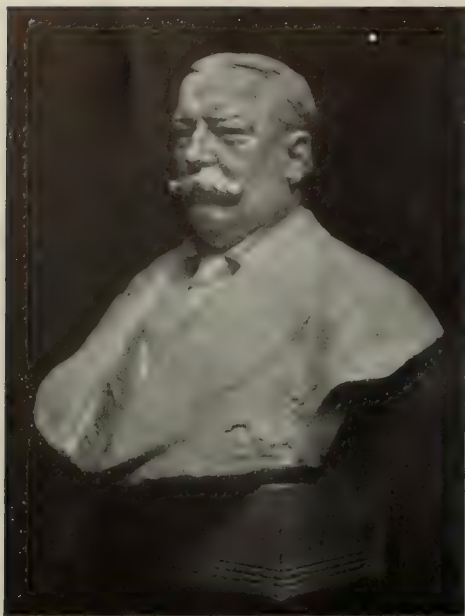
Courtesy of M. Knoedler & Co.



Courtesy of M. Knoeller & Co.

THE FLIGHT INTO EGYPT
BY GEORGE HITCHCOCK

National Academy Winter Exhibition



WILLIAM H. TAFT

BY ROBERT I. AITKEN

THE NATIONAL ACADEMY WINTER EXHIBITION BY ARTHUR HOEBER

DESPITE the cry of the "outs" the National Academy of Design offers facts and figures again this season to prove the catholicity of the jury, which has accepted for its winter exhibition, at the gallery of the Fine Arts Society in New York, 244 works by non-members as against 176 by those within the fold, thus leaving a majority of 68 works by those not in any way connected with the institution. Special attention this year has been given to sculpture, the first room being devoted entirely to plastic art, and it must be confessed that the sculptors set a high average, one well worthy of emulation by their brothers in paint. All told, painting and sculpture, there were offered 1,318 works, of which 533 were accepted, though, space not permitting, only 420 were placed. The prizes were given as follows: The Carnegie award, carrying \$500, to Will S. Robinson for his landscape, *Golden Days*, a side hill in autumn, with some maples and oaks in brilliant colors; the Isidor medal, for the best figure composition, went to Kenyon Cox for his *A Book of Pictures*, a woman and a nude boy, taken from one

of his recent decorations; the Proctor prize of \$200 for the best portrait to Douglas Volk, for his *Marion of Hewnoaks*, and the Helen Foster Barnett prize of \$100 for the best piece of sculpture to Abastemia St. L. Eberle for her figurine, *A Windy Doorstep*.

A feature of the display is a memorial show of five works by the lamented Winslow Homer, five representative canvases, his *High Cliff*, *West Winds*, *Coming Storm*, *Camp Fire* and *Weatherbeaten*, and these show the man in different moods, his *Camp Fire* being one of the Adirondack series, admirable in treatment, while the *High Cliff* has all the old allure of sea and rock, which he did so convincingly. One of the interesting things on the walls is a portrait by the late Walter Shirlaw, *The Kappelmeister*, showing a man playing on the violin,



MEMORIAL TO MRS.
ALICE FREEMAN PALMER

BY DANIEL CHESTER
FRENCH

National Academy Winter Exhibition



REFINING OIL

BY CHARLES W. HAWTHORNE

recalling Shirlaw in color, of course, though somehow here the color seems to fit in better, while the drawing is authoritative. It is quite the best example by the man we remember to have seen. A portrait by Edmund C. Tarbell, of Timothy Dwight, which is a presentation to the Yale University by the class of 1891, is seriously considered and is a convincing human document worthy Mr. Tarbell's best traditions. The subject is standing in his black gown by a table on which is a note of blue, shown in a bit of cloth. It is a sober, effective arrangement. Sargent Kendall has painted another child, this time with a larger feeling and a freer brush, which he calls *Devotion*, and there is a capi-

tal portrait by W. T. Smedley of a *Mrs. H.*, in a brown coat over a white robe, the woman holding a fan. Susan Watkins's attractive figure of a young woman, *The Fan*, is not to be passed by in its quaint charm of arrangement and clever painting, and an elderly woman seated has been painted by Ernest L. Blumenschein with a sense of humor that is very delightful. Perhaps Mr. Blumenschein's humor is unconscious, but it is there invariably and his pictures always give a sense of pleasure for that reason as well as for others.

Charles W. Hawthorne's group of two Cape Codders, *Refining Oil*, discloses a great stride forward. One is conscious the artist knows his trade well and

National Academy Winter Exhibition



HARLEM RIVER AT HIGHBRIDGE

BY ERNEST LAWSON

has painted with great feeling, in a most artistic manner. The psychological side of the models has been caught; there is a vein of impressive seriousness that holds the spectator in all of Mr. Hawthorne's work and he is far from yet having said his last word. The president of the Academy, John W. Alexander, has another of his decorative compositions, of two young women by a window, which he calls *A Summer Day*, and there is the agreeable grace of flowing drapery along with tender tones of rose and green, with the light filtering through the casement, all very dexterously expressed. In contradistinction is George Bellows's powerful and exceedingly virile *Blackwell's Bridge*, indicated with directness and effective color, and his *Polo Game* is one of the distinguished performances here, while Ernest Lawson's *Harlem River at Highbridge* is a highly realistic bit of the country about New York, worthy of portrayal. Perhaps more tender is Gardner Symons's *Silence and Floating Ice*, a large canvas, drawn with distinction, showing hills sloping down to a river, with patches of snow and bare trees.

There is all the feeling of the season, with most agreeable color. Painting in the prevailing mode, with freedom of brush work and warm color, Henry S. Hubbell gives, in his *By the Fireside*, two attractive young women seated before a fireplace. They are fashionably gowned and the composition is well arranged. In the portrait of a child by Lydia Field Emmet there is a delightful sense of adolescence in the seated figure of the very pretty little girl, the artist having conveyed the notion of breeding and distinction admirably, securing at the same time much technical dexterity in the manipulation of her pigment.

One of the serious offerings in the show is a small panel, quiet and refined in tone, of a ballet dancer who stands regarding a bouquet that has been thrown at her. It is called *The Serpent*, and possesses its own distinction in a room where distinction is not invariably apparent. Treated with much simplicity, a harmony of agreeable color and holding its own in the composition arrangement, the work is more or less unique and the painter, J. M.



SILENCE AND FLOATING ICE
BY GARDNER SYMONS

National Academy Winter Exhibition



THE FAN

BY SUSAN WATKINS

Breyfogle, is a man upon whom it were well to keep an eye. There is a portrait of the wife of the artist, Frederick Dana Marsh, by her husband, and this is quite removed from the commonplace in conception, arrangement and treatment. The lady, who is fair to look at, is represented standing as she pulls on her glove and there is much chic to the performance. One may not escape Mr. Lawson's vigorous and entirely personal treatment of the beach at Coney Island, the prosaicism of which resort is lost in the blaze of sunlight and sparkling color. Finally, to give but an impression of the paintings, there is Luis Mora's group of three on board a boat, *The Cruise of the Ellida*, dexterously painted and of agreeable color.

The visitor is met on entering the galleries by the

display of sculpture, a display, by the way, entirely creditable and setting a standard high enough to give delight. Here is Daniel C. French's memorial to Mrs. Alice F. Palmer, a very charming conception, admirably carried out, and Karl Bitter has his large monument as well as the distinguished small figure of *Diana*, the latter in bronze. Beautiful is the portrait head in marble of Mrs. Henry Bacon, by Evelyn B. Longman, and no less engaging is the delicately modeled marble in low relief by Edith Woodman Burroughs, the portrait of two young women, an unusually artistic performance. There are numerous contributions from Bessie Potter Vonnob, none of them with-

out charm, figurines agreeably suggestive of the Tanagra work, notably her *Dancer* and *The Fan*, always daintily artistic in the thought, while Gertrude V. Whitney's *Wherefore*, the leaning figure of a man, has really elemental qualities that hold one.

Robert I. Aitken shows his variousness in two portrait busts, one in bronze of the President of the United States, Mr. Taft, the other a sturdy likeness of Henry Roger Wolcott, both of which have much of the human quality, and two ideal figure groups, the most alluring being his recumbent woman, *A Creature of God, Till Now Unknown*. This is hewn out of a marble block with no preliminary study, as is so frequently the case, and has elemental qualities.

A. H.



"GUINEVERE'S REDEEMING."
STATUETTE IN BRONZE AND IVORY
BY W. REYNOLDS-STEPHENS.

"And so went out in almsdeed and in prayer
The sombre close of that voluptuous day."
Tennyson. "Idylls of the Kings."

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FEBRUARY, 1911

C HARLES H. WOODBURY, N.A.,
A PAINTER OF THE SEA
BY ARTHUR HOEBER

THE man who paints the ocean well in its many curious manifestations has, I make bold to believe, a far more difficult task than he who confines himself to the landscape pure and simple, and the artists who do it satisfactorily in this country may be counted on the fingers of one hand, at that leaving a finger or two to spare. Its complex forms, the laws of light and shade absolutely resultant on knowledge of those forms, the myriad movements of wave, eddy and foam, all scientifically governed by conditions that never for a moment may be ignored, all present problems requiring the most serious study and investigation. When, further, it is remembered that these forms, lights and conditions are but momentary, shifting in the wink of an eye, it will be understood that much preliminary work must be undertaken before even a plausible result can be obtained.

After all it is, I think, more or less of an intuitive feeling that draws a man to the rendering of ocean effects. He must feel strongly the lure of the sea, be in full accord with its elemental quality, its soberer as well as its more attractive aspects. He must, so to speak, have the scent of it in his nostrils, love it entirely for its own sake and, in addition to his study, have an instinctive knowledge, before he can get truly at its possibilities and convince the spectator of his canvas. One felt this in the work of the late Winslow Homer and one feels it unmistakably in the work of Charles H. Woodbury, whose picture, *Midoccean*, created such a profound impression when it was shown in New York some years ago at one of the National Academy exhibitions. The canvas disclosed the fact that the man had caught the mystery of the boundless deep, had encompassed much of its profundity, its solemnity and force. There was a significance not to be mistaken in its simple treatment, its knowledge of ma-

rine phenomena, for it was little short of masterly. It was, however, no accident. Works of true artistic merit never are, and it disclosed a long and serious apprenticeship, careful research and much application before the man was equipped thus to satisfactorily render his impression of the theme.

Mr. Woodbury, however, has a scientific mind backed by the most serious artistic training. He is a graduate of the Massachusetts Institute of Technology of the class of 1886, a school not surpassed anywhere in the thoroughness of its course. It is interesting to note, difficult as this course is, Mr. Woodbury found time during his four years there not only to keep well up with his class and to finish with honors, but to occupy himself at the same time with serious art study, receiving a medal for his picture shown at one of the exhibitions of the Boston Art Club while yet a "Tech" undergraduate. All of which spells a capacity for hard work and the most intense application, gifts that have ever stood him in good stead. I have never known a man who was more of a glutton for work; the more difficult the problem the more alert is his mind, the more entertained he is, bringing to his task a keen analysis and no end of enthusiasm. In the coldest weather, under all the trying circumstances of high winds, inconvenience of location and insecure foothold on rock or cliff, he never falters or is discouraged, making light of difficulties that would overwhelm most men, and, indeed, quite forgetting everything but the picture or sketch under consideration and the solving of the problem he has set himself. Happily, however, this scientific training, this never-failing seriousness in the recording of facts, has always gone hand in hand with artistic sentiment for the subject, with a refined sense of the pictorial and a handsome notion of design, to the end that the composition interest is invariably maintained and there is ever present the feeling for beautiful color which is secured with due regard for values and the structural arrangement of the picture.

Charles H. Woodbury

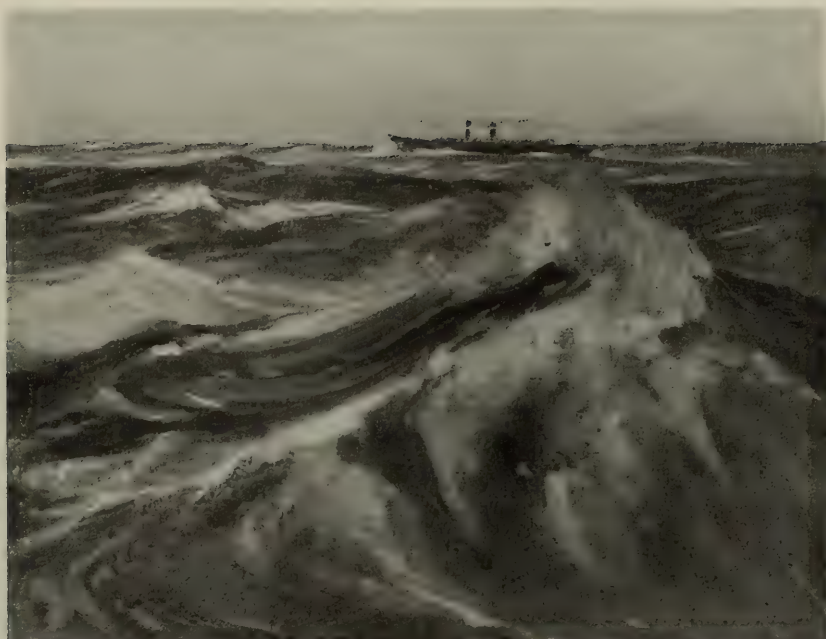
After all, that picture which is not built on the foundation of fact is wrong elementally and no beauty of tone, no dexterity of treatment, no clever brush work can cover up such a fundamental deficiency. Mr. Woodbury builds on the lasting foundation of truth, as mighty in art as in the great world elsewhere, without which nothing can prevail; his canvases possess those convincing qualities not otherwise possible. The newer fads in art have passed Mr. Woodbury unscathed. He has gone his way with the obvious desire to render that which he saw and felt, regardless of momentary digressions, new tricks or novel fashions in using his pigment. Therein, too, he has much in common with the methods of the late Winslow Homer, though his color sense is far more delicate. His eye is very keen for relations, for the subtle nuances of light and shade, and he is a painter who spends perhaps more time in the contemplation of his theme than he does in the actual putting on of the pigment. Yet he is a prolific worker, claiming that it is necessary to be adept with one's tools in order to express adequately one's ideas. Night after night he is after the twilight effect, making color notes; day by day he studies on canvas the variation of sea, land and rock, obtaining the just note from nature that never may be invented in the studio, but with which, as a guide, great compositions may be rendered. Many of these things are destroyed, more survive to be filed away for future reference, and none bears the mark of carelessness; if there be but a memorandum or hasty note, it is just, is worth the while, and valuable as a hint when the mind is at all befogged in the rendering of sky, water, or distance in the studio. He seems always to have worked out a logical method of arriving at the end he seeks and his reasoning is most convincing.

Happily, too, he is able to impart this knowledge he has obtained and his talks to his pupils are most illuminating. At his place in Maine in the summer he has large classes composed of very serious young men and women who profit by his wise counsel, the result of his having worked out his ideas by long vigils and earnest application. It has been my privilege to listen to some of these talks. I find notes that I have jotted down which I present here as being most helpful. "Our rendering," he maintains, "must be always subjective; fact is a relative thing in ourselves more than in nature, since a fact is what we think it to be in our convictions. So, different people, different facts. Of all things facts are most elusive and in the end we have to come back to ourselves. Nature is an exciting cause that makes us express a picture, being what we feel about

things, and we select from facts material for canvases. Nor is color a fixed thing. It is, rather, a sensation and is neutral when we are not looking at it specially. In short, our attitude to color or incident is rather a question of mentality than fact." So Mr. Woodbury is inclined to base his color on a neutral tint at first, into which he shifts his color, always with reserve. Thus, if it be green, then green with reserve, and so on. "The great thing is to have the mind open," he says, "and fresh for each day's work, while to train one's perceptions is quite as important as to train one's hands, learning to paint being less difficult than learning to see.

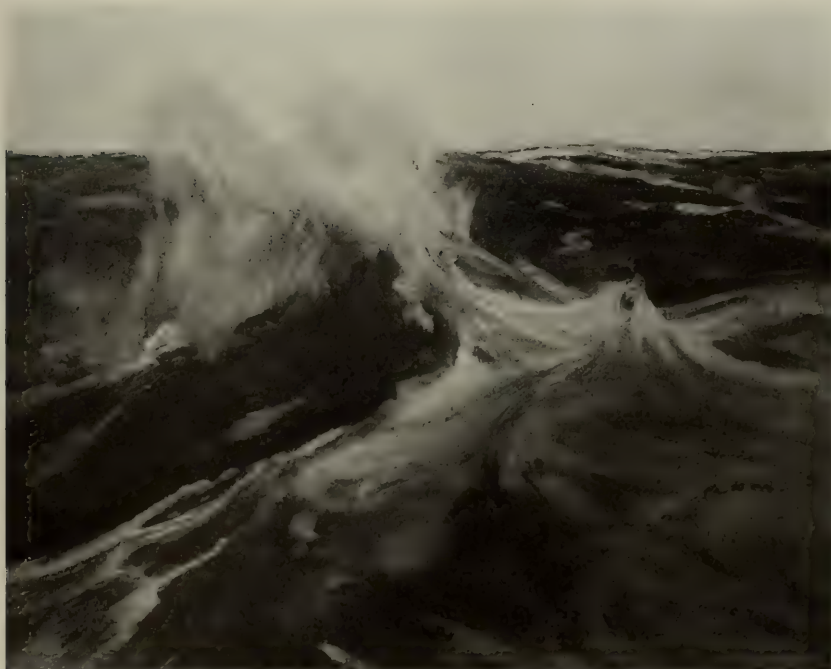
"All through the world," he continues, "we have mass in opposition to force. Never," he advises, "go to nature to do a stunt, to be clever, or brilliant, but approach her in a humble spirit, lowly in mind. Look at your picture as a whole every ten minutes, otherwise you are apt to get a mass of unrelated facts. We see that which our mind tells us to see; the eye follows the mind, then come the hands as the last factor. Be as artistic as you want to be," he advises his students, "but always on the basis of truth. One should get the habit of good thought so well fixed in the mind that one works subconsciously, for if the mind is so adjusted, one will see the handsome side of a subject. Drawing is not imitation, not following outlines, but mental, the summarizing and selection of important things, masses and essential lines. One must, as it were, get at the inside of the hill, the ledge, the tree, delve into its elemental nature and select in the drawing such things as give an idea of that part even beyond the limits of the picture. You should imply more than you ever paint, or the interest will flag."

Mr. Woodbury was born in Lynn, Mass., and after graduating from the Institute of Technology he went to Paris, where he entered the *Atelier Julian*, where he remained but a short while and then went to Holland. In the Low Countries he painted the figure in the person of the Dutch peasants, but his successes have been with pictures of the sea and shore. He has had many medals, including those of the Paris Exposition of 1900, the Pan-American at Buffalo, and at St. Louis, while many museums possess his work, notably that of Worcester, Mass. In 1890 he married Marcia Oakes, herself a distinguished painter, identified with pictures of the Dutch peasantry. Since his return from Europe he has made his home near the picturesque village of Ogunquit, Me., at a place called Perkins's Cove, where his house and studio are built directly on rocks coming up from the Atlantic Ocean, and from his front door he com-



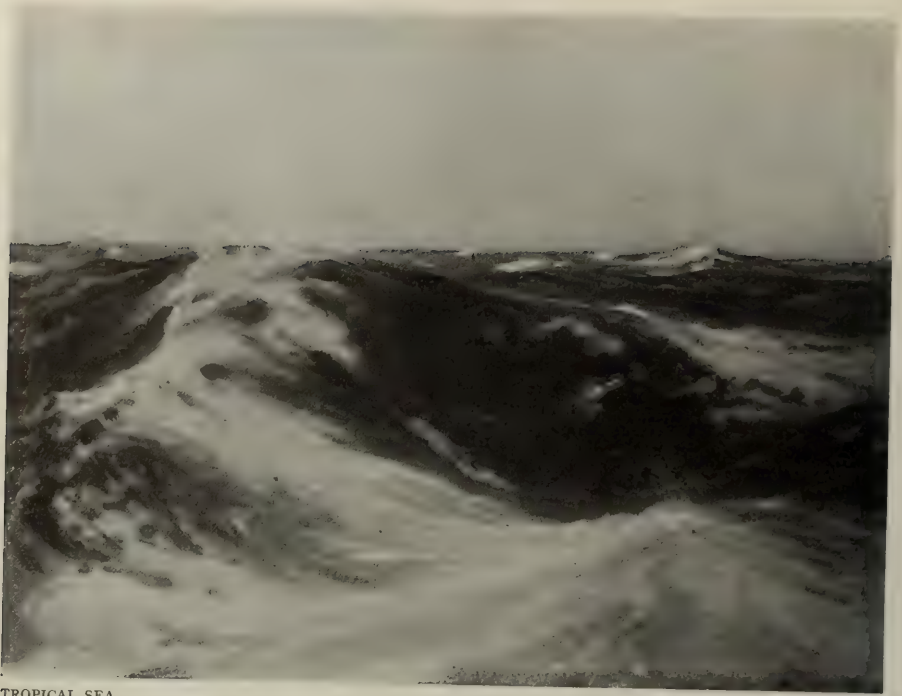
THE STEAMER

BY CHARLES H. WOODBURY



BREAKING WAVE

BY CHARLES H. WOODBURY



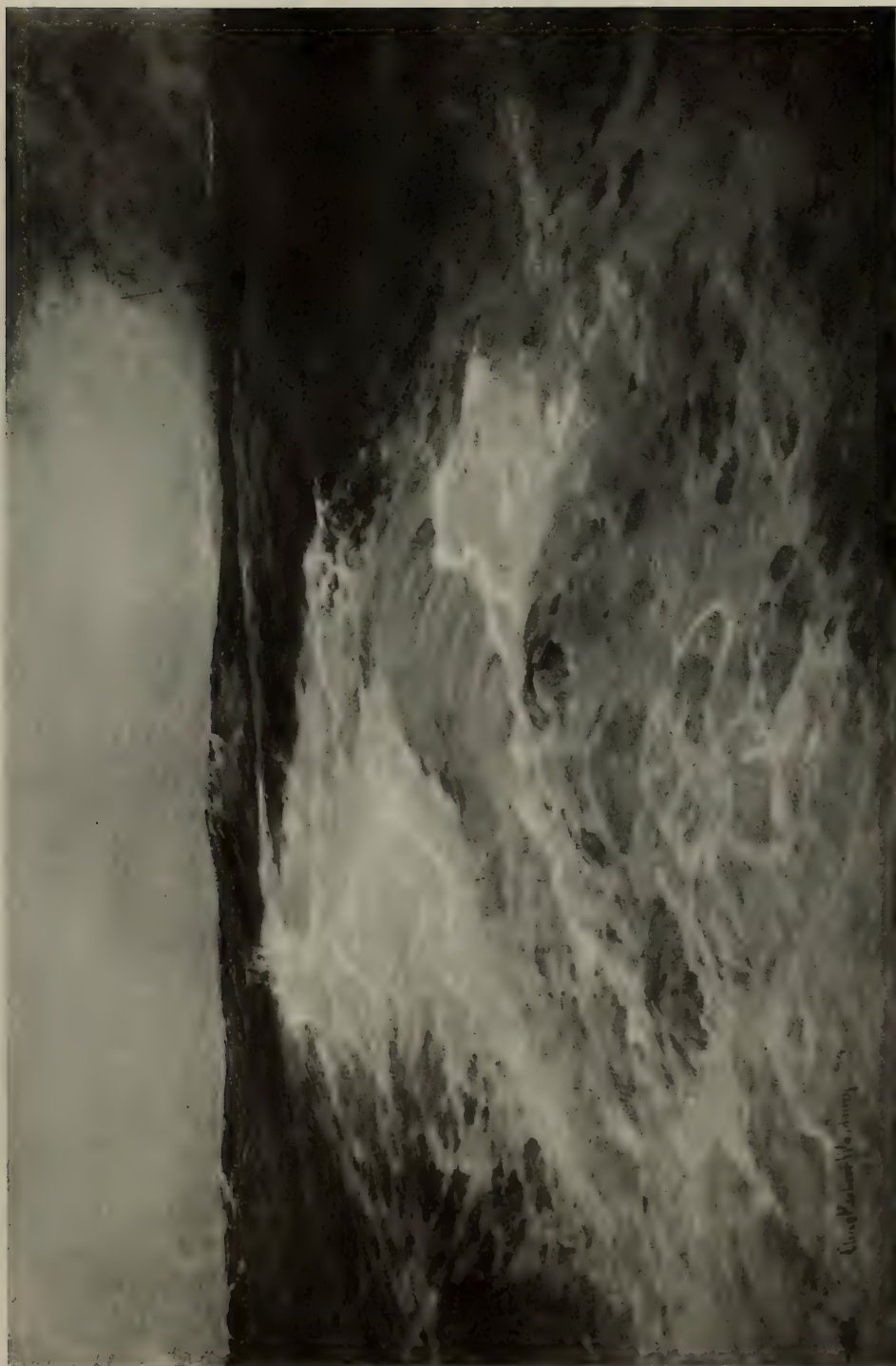
TROPICAL SEA

BY CHARLES H. WOODBURY



A NORTHEASTER

BY CHARLES H. WOODBURY



Photograph Copyright by Chester A. Laurence

MIDOCEAN
BY CHARLES H. WOODBURY



TWILIGHT

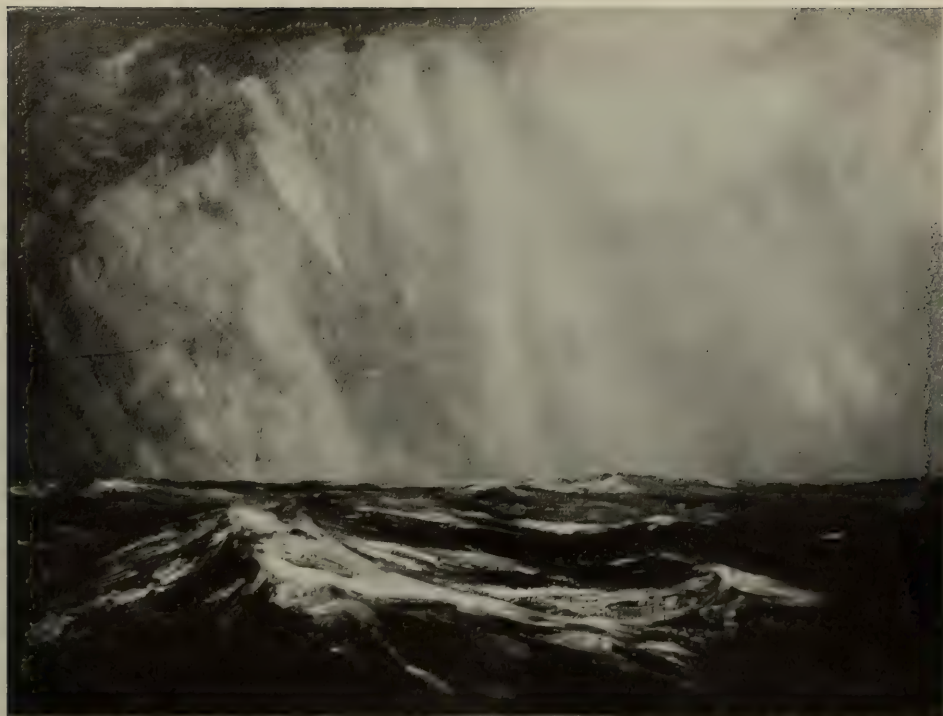
BY CHARLES H. WOODBURY

mands innumerable marine themes. The waves dash up at the foot of his place; great ledges of massive rock abound on all sides. Here he can work uninterruptedly in the open when the weather permits, or, in storm, from his studio windows. It is an ideal spot for a marine painter, and here the whole year round does the man labor. Recent years have found him painting winter scenes on these great, impressive cliffs, with interesting effects of snow and ice taking on wonderful color variations and assuming the most subtle relations, problems that have interested him profoundly but which he has worked out always with intelligence. Occasionally he essays the back country and he is as clever, as scholarly in the rendering of tree and field as he is when he is painting the sea; but, alas for the perspicacity of the collector, Mr. Woodbury is identified with portrayal of ocean and, consequently, ocean must he paint, if he is to find patrons.

As a maker of water colors Mr. Woodbury has few equals. I recall a display of these he held a few years ago at the Durand-Ruel galleries in New York, when he showed a dozen sea pictures of unusual interest and quality. These disclosed a re-

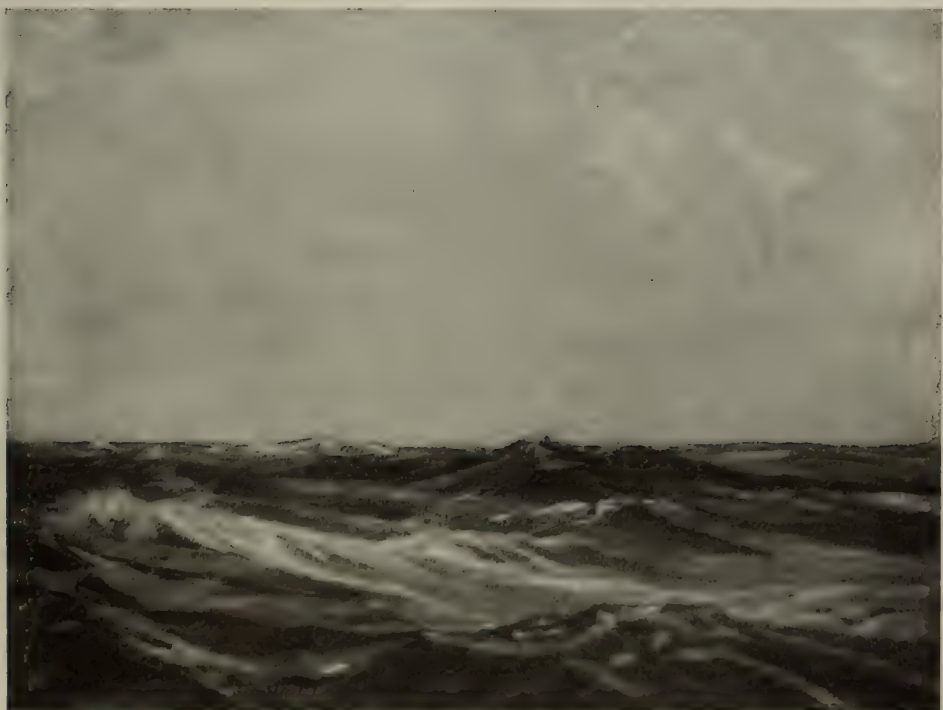
markable mastery of this medium and attracted much attention. With his pencil, too, he is singularly facile and he has etched many plates. In short, being the true artist, there is no field of artistic activity that has not interested him at one time or another. In 1899 Mr. Woodbury was elected to membership in the late Society of American Artists and in 1907 he received full academic honors in the National Academy of Design. He was for a time president of the Boston Water Color Club, and he is a member of the New York Water Color Club and other art societies. Clever with his hands and of a highly mechanical turn of mind, Mr. Woodbury's relaxation is given over to the making of boat models, of which many quaint specimens adorn his studio, from the beautifully equipped modern yacht, to wonderful designs after Dutch fishing craft, which are faithful in every measurement and detail and are working models in which not a rope or a spar is missing. A. H.

THE Pennsylvania Academy of the Fine Arts, Philadelphia, will open its 106th annual exhibition on February 5. The Architectural League exhibition opens in New York on January 29.



THE RAIN CLOUD

BY CHARLES H. WOODBURY



THE GULF STREAM

BY CHARLES H. WOODBURY



AT SEA

BY CHARLES H. WOODBURY



ICY LEDGES

BY CHARLES H. WOODBURY

RECENT DECORATIVE WORK
AND SCULPTURE BY MR. W.
REYNOLDS-STEPHENS.

THE manner in which an artist's personality finds expression in the character and quality of his work has often been made a subject for discussion. It is a question, apparently, on which there is a considerable amount of disagreement, because, at present, what a personality may be has not been exactly defined. To attempt a definition is, perhaps unwise; but certainly it is not impossible to trace a connection between the intellectual and executive capacities with which an artist is endowed, and the characteristics by which his productions are distinguished. The man who is sincerely trying to express what he feels in his art, and who is more anxious to find his own direction than to follow a convenient convention which other men have established, does bring a personal note into his practice. His personality can be said to govern his achievement, because both in the matter and the manner of his art he gives a kind of self-revelation, and shows us not only what is in his mind, but also what he believes to be the best technical processes by which his convictions can be made intelligible to other people.

Therefore it is a fair assumption, that when any art work is unusual in intention and expression, the artist by whom it has been produced is possessed of a mind which does not run in the ordinary groove, and of strength of character which makes him indifferent to the professional custom of the moment; that he has, in fact, a personality which sets him apart from his fellows. If this personality is unbalanced or indiscriminating, he will lapse into æsthetic extravagances and incoherent departures from good taste, but if it is judicious, reflective, and rightly

disciplined, he will strike out surely into new ways which other men have not discovered, and he will arrive with certainty at results of memorable importance.

It would be difficult to find a better example of the connection between a well-balanced personality and a particularly convincing type of artistic achievement than is afforded by the work of Mr. Reynolds-Stephens. He has naturally the habit of mind which breaks through empty conventions and seeks for new opportunities and new possibilities in art. He has a temperamental impatience of restrictions which are not based upon fundamental principles, or justified by æsthetic laws. But his impatience is controlled by shrewd judgment, by powers of self-restraint well cultivated and developed in a rational manner; and his readiness to disregard the conventions by which so many men



OUTER HALL OF A LONDON HOUSE DESIGNED BY W. REYNOLDS-STEPHENS

Recent Work by Mr. Reynolds-Stephens

have hampered themselves in their artistic endeavours does not lead him into eccentric originality or into purposeless experiment. Original he certainly is, original both in his manner of applying his knowledge of art and in his choice of the material upon which he exercises his ingenuity, but in everything he does a sincere sense of responsibility guides the working out of his ideas and governs his use of technical processes.

This sense of responsibility has prevented him from subscribing to any *art nouveau* fallacies; it has kept him, indeed, from acceptance of any form of art in which there is the taint of affectation. But it has also induced him to study very closely the manner in which new phases of practice can be opened up to the artist by legitimate means and to seek for the novelty that comes rather from the development than the denial of strict principles. As a result he has found his way to the novelty he wants—to the remarkable individuality by which the whole of his production is inspired—by a much more exhaustive course of study than most artists are willing even to contemplate. What he has attempted has been the acquisition of an efficient working knowledge of all the formative arts, of painting, sculpture, architecture, and design, so that he may use them in proper combination to realise that decorative ideal which expresses the highest conception of the artist's function in the world.

During the last few years he has been much occupied with a class of decorative work which allows him full scope for the exercise of his ingenuity as a designer and a craftsman, and in which his constructive capacities can be applied to very definite advantage. He has produced during this period several examples

of pure sculpture which are memorable for their technical qualities and for their distinction of style; but he has given as well some of his time to working out problems of architectural decoration which need for their right solution not only the sculptor's sense of form but also the painter's judgment of colour and the architect's understanding of structural arrangement.

His choice of this particular field for his activity has been deliberate and intentional. Admirable sculptor as he is, he believes that it is his duty as an artist to qualify himself for the execution of work in which sculpture is employed not as a kind of abstract and possibly irrelevant addition—as an ornamental afterthought—but as an essential feature of an architectural design. He considers that in such artistic undertakings the best results can be attained not by the collaboration of several men, each of whom represents a different department of



ONE END OF A BARREL-CEILINGED DINING ROOM
DESIGNED AND EXECUTED BY W. REYNOLDS-STEPHENS
(The other end of this room is shown opposite)



END OF A BARREL-CEILINGED DINING
ROOM DESIGNED AND EXECUTED BY
W. REYNOLDS-STEPHENS

Recent Work by Mr. Reynolds-Stephens



DRAWING ROOM AT 9, MONTAGU PLACE, LONDON

RECONSTRUCTED AND DECORATED BY W. REYNOLDS-STEPHENS

art, but by the effort of one man who has an intimate experience of all the necessary forms of practice. Only in this way, he contends, can there be unity of idea and consistency of expression.

Therefore, he takes up the logical position that he must add to his knowledge of painting and sculpture a grasp not only of the theory of architecture, but of its practical and constructive side as well; and it is the pursuit of this wider knowledge that has led him into investigation of mechanical details which most artists persistently ignore. He has devoted himself to work which is essentially architectural, which is not, like most modern decoration, simply the completing of another man's design, but rather the building up of a decorative scheme from the very beginning; and he has claimed the right, and proved his ability, to decide for himself what shall be the structural basis upon which the ornamental accessories he desires are to be founded. It is the underlying construction that must determine the character of his surface decoration, so he holds that this construction must

be as much of his preparing as the visible ornamentation in which his personal sentiment in art is definitely asserted.

How he acts up to this conviction can be plainly seen in the examples of constructive decoration for which he has been responsible. Some of these examples—the church at Great Warley, Essex, and the room in the house of Mr. Vivian, in Queen's Gate—have been already dealt with in *THE STUDIO*, but there have been others since which quite as significantly illustrate his methods. For instance, his own house, in the reconstruction and decoration of which he acted as his own architect, sums up very adequately the salient characteristics of his production, and has in full measure that unusual note which makes evident the individuality of his outlook. Another house—No. 9, Montagu Place—is equally memorable, because it shows how, by the exercise of disciplined and well-trained ingenuity and by the application of judicious taste, he can convert an ordinary London interior into something æsthetically satisfying without any



DRAWING ROOM AT 9, MONTAGU PLACE.
RECONSTRUCTED AND DECORATED BY
W. REYNOLDS-STEPHENS

Recent Work by Mr. Reynolds-Stephens

fantastic divergence from common-sense principles of design and without resorting to drastic alterations in the plan or structure of the house.

In both these houses, it may be noted, he has gained his effects by knowing what he wanted to do and the way in which it could be done. Neither of them gave him anything like a free hand, and neither of them could be extensively reconstructed, so as to offer scope for new departures in architectural design. Yet in each case, despite the unavoidable limitations which he had to face, he has achieved results important in themselves and definitely instructive to other designers who may in the course of their practice be called upon to overcome similar difficulties. The very existence of these limitations enhances the merit of his achievement; where the artist's way is clear for him and he can work without much consideration for expense, or, indeed, for anything save the assertion of his own æsthetic preferences, success may fairly be expected, but when he has to adapt himself to conditions which interfere seriously with his freedom of action he must have more than average adaptability and more than common ability if he is to do himself justice.

Mr. Reynolds-Stephens, however, has the ability by nature and has secured the adaptability by a logical system of self-education, so that even an apparently unpromising opportunity does not diminish the efficiency of his solution of the problems which are presented to him. The house in Montagu Place is certainly efficient in the fullest sense of the word; whatever it may have lacked originally in individuality and character, it is now a singularly attractive example of well-applied domestic decoration, and it has many features of remarkable interest.

The drawing-room, one of those first floor rooms, broad in the front part and narrow

at the back, which are so common in London houses, has undergone no change of ground-plan; the general shape of the room has been left as it was. But the unpleasant bareness of the long wall running from the front to the back of the house has been taken away by dividing the wall into panels and by breaking the continuity of the wide moulding beneath the frieze with arched headings to the central panels. The ceiling, too, is panelled and enriched with plaster ornament in moderately high relief on the ribs between. In its forms the scheme of decoration is strong and yet quiet, without restlessness and without eccentric use of unexpected lines which would be out of keeping with the general proportions of the room.

There are, again, both strength and reticence in the colour treatment. The ceiling, frieze, and



STAIRCASE AT 9, MONTAGU PLACE, PREVIOUSLY STRAIGHT-RUN, AS RECONSTRUCTED FROM DESIGNS BY W. REYNOLDS-STEPHENS



DINING ROOM AT 9, MONTAGU PLACE

RECONSTRUCTED AND DECORATED BY W. REYNOLDS-STEPHENS

moulding above the panels are a rich cream, the panels themselves are filled with a gilt canvas of rather a warm tone, the wall pilasters are of unpolished walnut, and the mouldings round the panels, and, as well, the skirtings and the window frames are a soft grey-green. The mantelpiece is of pale green marble with dentils of black and cream-coloured marble beneath the top slab, and the hood over the grate, the hearth, and fender are in oxidised copper. Above the mantelpiece is placed a picture, *In the Arms of Morpheus*, by Mr. Reynolds-Stephens, which is, as it were, the focus of the whole colour-scheme. The red of the robe in the central figure is repeated in the rugs on the floor and in the upholstery of some of the furniture, but the window curtains repeat the green of the mantelpiece and the painted woodwork.

The dining-room is less elaborately decorated, but it has a special charm as an arrangement of colour. The ceiling and frieze are, again, a rich cream, but the woodwork is painted a creamy buff, and the wall filling is a paper with a blue and green pattern, with which are used strong blue and

buff checker strips to subdivide the wall into panels, and to serve as a border below the picture rail and above the dado. The grate and fender are of steel, and old Dutch tiles are used round the fireplace.

In the hall and staircase a good instance has been provided of the way in which primitive ugliness can be avoided without any serious constructional change in the building itself. This staircase ran originally straight down into the hall, and as the stairs are of stone, they could not be removed without endangering the stability of the wall into which they are built. But Mr. Reynolds-Stephens, by converting the small and useless back room behind the dining-room into an inner hall, and by turning the staircase through an archway into this inner hall, was able to very greatly improve the appearance of this part of the house without touching the stone stairs at all. They remain, in fact, beneath the landing from which the new short flight starts towards the inner hall. This alteration in the staircase is certainly to be commended as an ingenious way of escaping from an artistic difficulty,

Recent Work by Mr. Reynolds-Stephens



SKETCH MODEL FOR A SUNK GARDEN IN ESSEX
DESIGNED BY W. REYNOLDS-STEPHENS

and yet as a perfectly practical piece of appropriate construction.

His own house, at South Hampstead, was more susceptible of decorative treatment because, not being one of a row of exactly similar erections in a London street, it had been planned at the outset with some generosity of spacing. The rooms were adaptable and lent themselves reasonably well to the architectural modifications and the decorative additions which he desired, and he had not the same difficulties to evade which were presented to him at Montagu Place. So he was able to work with more freedom, though, of course, he was limited even here by the necessity of altering an existing building instead of raising from the foundation one which would be entirely his own. But the rooms, as they are now, are very unlike anything that previous owners of the house could have imagined: he has wiped out the past and he has made the present what he wished it to be.

The dining room, especially, is characteristic of his designing at its best (see pp. 262-3). In general arrangement, in detail, and in colour treatment, it reflects admirably the spirit of his art, and it has a decorative consistency and expressiveness which can be sincerely praised. Not the least of its merits is that it is evidently intended for use and not for show: it has an atmosphere of comfort, and though it satisfies the critical eye, it does not force its beauties unduly upon the attention. The way in which the arched ceiling with its ribs of plaster ornament has been dealt with deserves to be especially noted, and the wall covering of unpolished mahogany, used as a plain surface without any panelling, is a colour fact of great importance in the scheme. The doors, skirtings, and window frames are painted grey blue, and the mantelpiece of green cipollino marble, with a shelf supported

by dentils of black and cream marble, gives another note of colour. The hood of the grate and the fender are in copper. Rich as the colour combination is, the room is too well lighted to be gloomy, and the cream-coloured ceiling, acting as a reflecting surface, spreads the light evenly and pleasantly. The entrance hall (p. 261) shows a severer and simpler mode of treatment, but one which



MAIN PART OF PEDESTAL FOR WAR MEMORIAL AT
EAST LONDON, SOUTH AFRICA
DESIGNED BY W. REYNOLDS-STEPHENS



*(War Memorial erected at
East London, South Africa)*

"THE SCOUT IN WAR" (BRONZE)
BY W. REYNOLDS-STEPHENS

Recent Work by Mr. Reynolds-Stephens



AN ALTAR BOOK-STAND IN BRASS BY W. REYNOLDS-STEPHENS

is equally controlled by thoughtful intention and Irish marble and bronze, it is decoratively very sound taste.

These illustrations of the manner in which Mr. Reynolds-Stephens handles domestic decoration, are memorable because they prove the possibility of that combination of faculties which is with him such a definite article of faith. If he had not mastered the principles of architectural construction he could not have built up these decorative schemes with such completeness of resource, and if he had not been an accomplished decorator he could not have evolved from his fundamental construction so much that is artistically satisfying and expressive. But with his understanding of both sides of the work he undertakes, and with his faculty for making them properly interdependent, he is able to use his powers with all possible confidence and to arrive at results which are scarcely attainable by even the most sympathetic collaboration of two or more individuals.

What he has done in pure sculpture during recent years is certainly not less worthy of consideration than his decorative achievements. As a sculptor he has a very wide range, and he deals as successfully

with work which requires strict adherence to facts as with that in which he can give freer rein to his fancy and to his love of exquisite craftsmanship. As a realist he has distinguished himself by the production of the equestrian statue, *The Scout in War*, which was erected a little while ago at East London, South Africa, as a memorial to the officers and men of the Colonial Division who lost their lives in the Boer War. It is an admirable instance of the way in which facts can be handled to make a work of art convincing without descending into the commonplace and without conventionalising vital realities. The pedestal, too, is notable as a legitimate departure from convention, both in form and in the materials employed. Made of grey black granite with panels of green

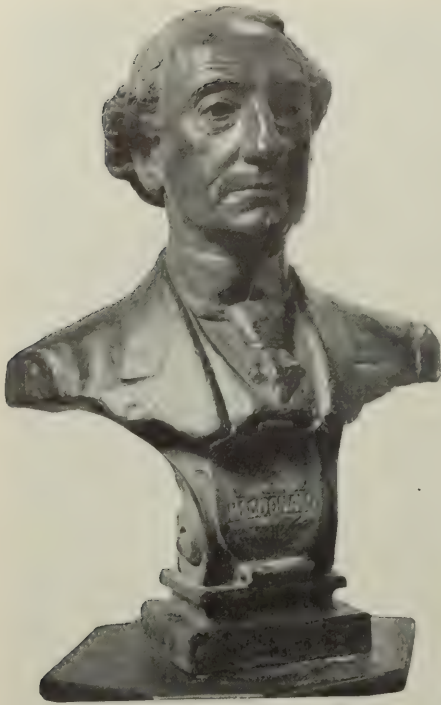


LECTERN IN OXIDISED COPPER WITH BLUE PEARL ENRICHMENTS. DESIGNED AND EXECUTED FOR GREAT WARLEY CHURCH, ESSEX, BY W. REYNOLDS-STEPHENS



FONT DESIGNED AND EXECUTED
FOR GREAT WARLEY CHURCH
BY W. REYNOLDS-STEPHENS

Recent Work by Mr. Reynolds-Stephens



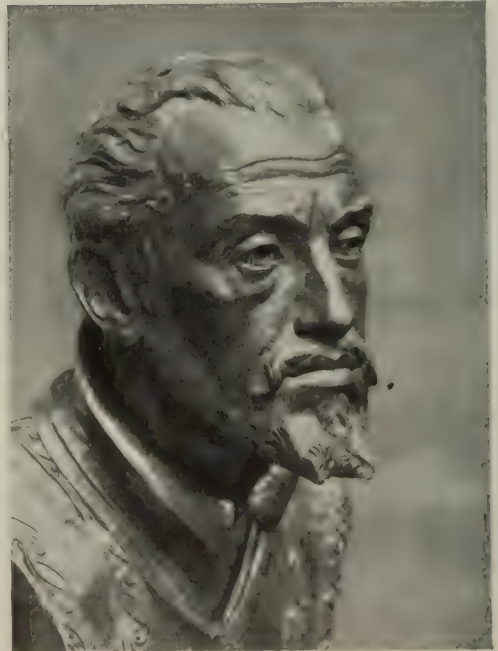
BRONZE PORTRAIT BUST
BY W. REYNOLDS-STEPHENS

well imagined, and it serves its practical purpose with absolute appropriateness.

Other illustrations of his sculpture—the bronze portrait bust, the conventionalised frog ornament for a fountain, and the font for Great Warley Church—help to prove his variety and the readiness with which he can adapt himself to whatever conditions circumstances may impose upon him; and with these examples can be included things less ambitious but not less seriously thought-out, like the lectern in copper and brass with blue mother-of-pearl enrichments, and the reading desk, both of which were executed for the same church for which the font was designed. The font is, perhaps, the most important object in this group of smaller works: it is markedly original in design and it embodies many of the most characteristic qualities of his sculpture and his decorative production, and it is also instructive as a lesson in the combination of materials. It is made of cream-coloured

marble streaked with black and yellow, and is set upon a base of grey-black marble; the base moulding, the dentils, and the checker pieces are in black marble, and the supports which run up the sides of the pedestal and help to carry the basin are of copper-bronze, as are also the two figures of angels and the basin cover. In this cover there are inlays of blue mother-of-pearl.

But, on the whole, the works in which he best expresses the alliance between sculpture and decorative design are his statuette, *Guinevere's Redeeming*, and his life-sized group, *A Royal Game: Elizabeth of England playing Philip II. of Spain for the Dominion of the Seas*. The statuette is an exquisite piece of craftsmanship, in which the arts of the sculptor, the designer and the metal-worker meet in perfect harmony. Bronze, ivory, marble, and coloured inlays are used with taste and judgment to produce a polychromatic effect, and yet in this gathering together of materials there is nothing discordant and nothing jarring, so discreet has been his management of every detail of the work, and so consistent has been his maintenance of his original impression of the thing as a whole.



HEAD OF PHILIP II. OF SPAIN (PART OF GROUP "A ROYAL GAME.") BY W. REYNOLDS-STEPHENS

Recent Work by Mr. Reynolds-Stephens



COLOSSAL BRONZE FROG BY W. REYNOLDS-STEPHENS

The group, which was exhibited in plaster at the Academy not long ago, is now in process of being translated into a permanent form. And this translation is being carried out in a way which characteristically illustrates the constitutional impatience of Mr. Reynolds-Stephens with those details in the mechanism of artistic production which do not fully serve the artist's purposes. The usual method of casting in bronze is open, he holds, to many objections; there are in it possibilities of distortion and shrinkage, by which the correctness and the beauty of contours and modellings can be seriously affected, and there is a very definite danger of losing the surface quality which has been given to the original model by the artist's touch. Corrections have not infrequently to be made in the bronze casting by chasing and other devices to gloss over defects and to hide imperfections.

He has accordingly undertaken extensive experiments in electrotyping, in a process of copper-depositing, by which he felt that the individual characteristics of the artist's handiwork could be reproduced with perfect fidelity, and the results of these experiments have induced him to use electrotyping as the method by which the *Royal Game* group is to be finally completed. The work is being done in his studio, so that he can direct its progress through all stages—he is acting in this according to his conviction that the sculptor must be fully acquainted with all the processes of production which he proposes to employ in carrying out his ideas—and he has the technicalities of copper-depositing now so thoroughly under control that all the difficulties inevitable in dealing with so large a piece of sculpture have been successfully



"QUEEN ELIZABETH" (PART OF GROUP "A ROYAL GAME")
BY W. REYNOLDS-STEPHENS

conquered. The group will receive the same attention that he bestows upon his statuettes; the metal surfaces will be given the varieties of texture and colour in which he, as a craftsman, takes so much pleasure; and inlayings of mother-of-pearl and other coloured materials will be applied to increase the sumptuousness of the general effect. The pedestal on which the group is to stand is made of teak and ebony—as the group is being treated with the idea that it will occupy a situation indoors, a wooden pedestal has many advantages, and not the least of them is that it will be much less ponderous than one of marble or stone.

In all these varied activities, Mr. Reynolds-Stephens never fails to choose the way which will lead him most surely to the clear statement of his own convictions. The style he has formed—a style which, personal as it is, has no taint of mannerism—is the one which best explains his artistic sentiment, and it is the direct outcome of his very practical study of the many forms of expression with which he concerns himself. There is no second-hand inspiration in his art, no borrowing of ideas or methods which have to be taken on trust, and no blind or careless acceptance of passing fashions or of the dogmas of this or that school. He follows no popular leader of any section of the art world; indeed, he admits no leadership save that of the greater æsthetic principles which he has been all his life at such pains to understand, and which he has analysed and tested to make certain that his reading of them is correct. He has, in a word, a personality which he has shaped by self-discipline and strengthened by a sort of Spartan training of his mind; and this personality dominates the whole of his effort and is manifested in every phase of his production. A. LYS BALDRY.

THE PAINTINGS OF ALEXANDER JAMIESON. BY J. B. MANSON.

ALTHOUGH in this country, it will be conceded, innovations in art forms are regarded with suspicion, and to original schools of thought we are immediately antagonistic, it must be admitted that, as the days of Royal Academic ascendancy are on the wane, more advanced, more real, and more personal methods of painting and regard of Nature are at length finding support and comprehension among an ever-increasing number of people who, casting off the shackles of convention, and coming more into direct contact with life, demand an art that is natural, vital, and expressive. Perhaps, thanks to the teaching and influence of the Academy, we shall never be entirely free of the clap-trap, sentimental anecdote expressed pictorially; nor



"LE PAVILLON FRANÇAIS, TRIANON"
(Goupil Gallery Salon, 1910)

BY ALEXANDER JAMIESON



"COURTYARD OF THE GREAT MOSQUE AT CORDOBA, SPAIN"
(In the collection of James Ferguson, Esq.)

BY ALEXANDER JAMIESON

will it be a brief period that must elapse before we do, as a nation, realise that art is not mere imitation of objects seen in Nature.

Nevertheless, the various and independent movements among our younger painters and sculptors are, through warmer appreciation, experiencing a new measure of life, and having obtained a firmer foothold, are advancing, tentatively and with caution, to a position of power and influence in the art affairs of this country. The movement—originated some years back with the foundation of the New English Art Club, inspired by the activity of the Impressionists in France—is now spreading. Its aims are with courage and vigour being supported independently by numerous artists of the younger generation. Originally a protest against the efete and mindless methods of the Academy, this forward movement has gone further, and having protested, is assuming the task of directing. The movement counts among its heartiest exponents the most brilliant artists of the day, a few of whom are

to be found in the ranks of the Academicians; it has none more active or more sincere than Alexander Jamieson.

It is a thankless task to attempt to estimate the value of—to place—the work of a contemporary artist. Not until his work can be considered *en masse*, and seen in proper perspective, and in relation to the whole art of his time, can it be assigned a definite position, or an estimate as to its final value be given.

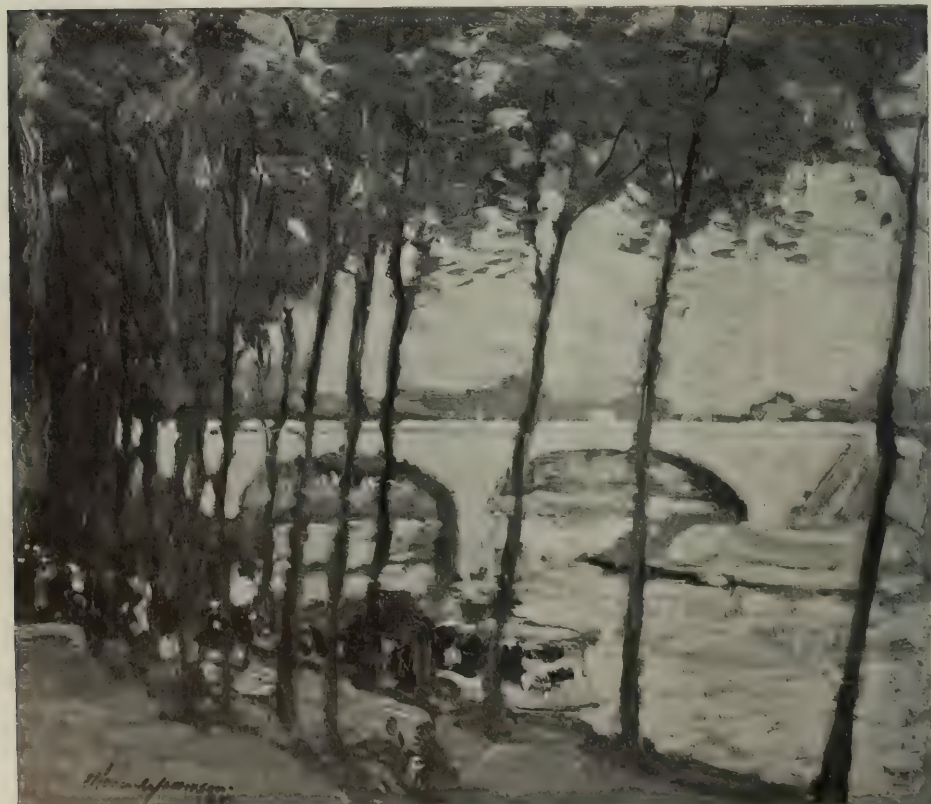
It was characteristic of this artist that in the earliest stages of his career he should have felt, instinctively, the necessity of going direct to Nature for inspiration and, in a measure, for training. This, in him, was no acquired virtue, but an inherent quality. It showed at once an independent and quite definite personality. It is not suggested that he did not study deeply the work of masters whom he admired, but he had from the first a definite attitude towards Nature; he had something of himself to express, and although, naturally

Alexander Jamieson

enough, he felt akin to the most personal group of painters—the Impressionists—it was his own reading of Nature, his own idiosyncrasies, that moved him, and his work throughout bears evidence of the exercise of his own personality. A work of art has value as a truthful expression of an artist's impressions of Nature, and in these days, when the functions of art have been to a large extent degraded to the production of puerile anecdotes by the purely mechanical process of painting, which the Royal Academy, supported by the artistically-uneducated masses, is chiefly responsible for, independent and personal art is especially valuable.

In early days Alexander Jamieson had not the benefit of many opportunities—in fact, fortune was quite traditionally unkind to him. However, he studied to a certain extent in the Glasgow School of Art, where he won the Haldane Scholarship. This enabled him to go to France—to Paris—where

his characteristic independence and his desire of painting Nature at first hand asserted themselves. Having little inclination for academic study, he did not enrol himself as a student in the Académie Julian, nor did he set up his easel in the École des Beaux-Arts. His procedure was quite unorthodox; he worked incessantly *en plein air*, painting in the streets and environs of Paris. The slightest of subjects sufficed: a street corner with a café under a striped awning with its little laurel trees in green tubs and the ever-moving, ever-changing pageant of passers by; or some old historic building full of romance and mellowed by age and the weather into the finest and most subtle tones of colour; things to the lay mind so distressingly commonplace, were to him motives for the expression of the poetry of colour and light. These sketches had considerable value as training for his later work. Vigorous notes of colour, handled with forcible



"THE BRIDGE, VINCENNES, NEAR PARIS"

(In the Collection of James Ferguson, Esq.)

BY ALEXANDER JAMIESON



(In the collection of
James Ferguson, Esq.)

"A WINDY DAY." FROM AN OIL PAINT-
ING BY ALEXANDER JAMIESON.

Alexander Jamieson

directness, they present aspects of living, breathing and moving Nature in a concrete and concentrated form. As training they developed what I think is a fascinating characteristic of his work, and that is his quite wonderful facility of suggesting the bustle, glamour, and movement of life, and also of suggesting the jumble of houses in a village seen at a distance.

His training did not, however, stop there; in addition to this direct painting from Nature, he spent considerable time copying in the Louvre. Whilst in Paris, about 1898, he painted two noteworthy pictures which stand apart from the rest of his work. These paintings, *The Little Dancing Girl* and *The Dwarf*, bear evidences of the study of Manet and Degas. They are, however, in no sense imitations, but rather a proof of comprehension and assimilation of the aims of those masters. *The Dwarf*, which was shown in the Salon—the artist's first exhibited picture—is a fine piece of character painting—his most successful effort in this direction. The dwarf stands in the foreground to the left of the picture, his right hand resting on

a stick, his left holding a lighted cigarette which he has just rolled. The hands, which are supple, nervous and bony, are expressively drawn with fine feeling for form and accent. An ample white cravat tied in an enormous bow relieves the quiet monotony of his dress. His face, alert, intelligent and courageous, is strongly modelled; the planes realised with exactitude and conviction. His long white hair is brushed back; his moustache long and flowing, with his little imperial, gives him an incongruous touch of distinction. Like Cyrano, despite his deformity, he is heroic rather than pathetic. Typically French, he might be a creation of Dumas. His clothes are full of character, and lend themselves to a fine arrangement of line. In this picture the artist has shown keen psychological sense, a sense which is lacking in some of his portraits. It is a notable work, directly and fluently painted, nervous yet unhesitating in handling, and conceived with sympathy and insight. Another painting which is remarkable for its complete expression of character and forcible handling of paint without overstatement, is the



"VIEW OF MORET, NEAR FONTAINEBLEAU"

(In the Collection of James Ferguson, Esq.)

BY ALEXANDER JAMIESON

Alexander Jamieson

portrait of the artist's father. This portrait, which is one of his most successful essays in portraiture, escapes a fault which is sometimes apparent in his portraits, and that is an inclination to occupy himself to too great an extent with, to be too absorbed in, the surface aspects of his models.

He has painted many other portraits, but, as a general rule, they are richer in decorative qualities than in the psychological; they display a certain lack of feeling for human character as a motive for art expression. To him the decorative rather than the human side makes appeal. That Alexander Jamieson is gifted with insight into character is amply proved by *The Dwarf* and his father's portrait, and the conclusion is that character and humanity do not, artistically speaking, greatly appeal to him. However this may be, his landscapes, taken in a general way, may be said to lack human interest. He occasionally makes use of figures in them, but always for purposes of decoration or composition. It is in his landscapes and architectural paintings that he finds completest self-expression. To him Nature is a brilliant appearance, an excuse for the painting of light,

colour and atmosphere. It is in rendering those qualities that his art finds its *raison d'être*.

About all his work there is a fine feeling of decoration; this quality is instinctive rather than sought for, for it is a sign-manual of all his work; being inherent, it does not express itself by conventional treatment or arrangement. In many of his earlier pictures the skies are lacking in atmospheric qualities: a sacrifice, an unconscious one, to decorative instinct. His intelligence, robust and apprehensive, is particularly susceptible to effects of colour and light, of which it is perpetually seeking new arrangements and finer qualities. His coloration is spontaneous, rich and varied, with a tendency to exaggeration.

His brushwork is virile, flowing direct with the gusto of the born painter. At one time he found inspiration in landscape of a panoramic inclination, and one of these paintings—a good example—is in the fine collection of Mr. James Ferguson. It is a *View of Moret*, a village near Fontainebleau. The village is seen from a height; a river—the Loing—winds its way into the picture. A line of trees, disposed horizontally across the foreground, forms a basis and lends a certain dignity to the picture.



"THE HARBOUR, DELFT"

BY ALEXANDER JAMIESON



"GIBRALTAR"

(In the Collection of James Ferguson, Esq.)

BY ALEXANDER JAMIESON

The curve of the right bank is well considered ; the break in it, forming a note of emphasis, occurs precisely where it is most wanted. In the generalised treatment of the village in the middle distance the broader masses of the larger buildings, the church tower and the bridge are made to give definition and emphasis ; they explain what might otherwise have tended to be chaotic. A little wood on the right of the picture supplies a feeling of mystery. In the centre of the picture is a house-boat, or a *lavoir*, of a subdued red colour. This affords a decisive note, holding the picture together, connecting the various lines on which the picture is constructed.

In the same collection is a picture of Fontainebleau, of which a reproduction was given in these pages in 1909 (March No., p. 141), and which is a genuine artistic achievement, unusually reticent yet unusually intimate, remarkable for the simplicity of its style as for the simplicity of its ingredients. It is a complete realisation of quality, colour and texture, rendered, apparently, with ease and sureness of touch.

Sacrifice is a concomitant of specialisation, and in specialising in the rendering of light and colour the artist has had to sacrifice the more profound, the more essential poetry of Nature. That he has achieved distinct success in his special line is unquestionable ; that he is producing ever-finer conceptions and renderings of light is made equally obvious by his work recently executed in Versailles.

His work is undoubtedly clever, frequently brilliant ; and cleverness is a fascinating quality, though it does not play an essential part in the creation of a work of art. Cleverness, when it is self-conscious, becomes a possession fatal to the artist ; it forms an end in itself, obscuring the finer and more vital functions of art, sacrificing art to virtuosity. In a picture in which the author's aim has been to produce mere cleverness, there is always something of the braggadocio, something of the mountebank. With Alexander Jamieson brilliancy of expression is an inborn gift, not cultivated for its own sake ; it is native, not exotic, and adds to the charm of his work.



"COUR ROYALE, VERSAILLES"

BY ALEXANDER JAMIESON

The Palace of Versailles, so beautifully formal, so stately in its proportions, so rich in decorative fancy and device, with its exquisite *entourage* of leafy avenues, sparkling fountains and spacious parks, has afforded the artist themes and subjects for many of his best pictures; he has made its motives peculiarly his own; in rendering them his *métier* (which has a touch of the artificial) has discovered its fullest expression. Here, colour and light create effects of extraordinary, varied, and jewel-like beauty in a setting which is a piquant and charming commingling of the natural and the artificial.

Early last year Jamieson made a tour through Spain. The journey was too brief and too hurried to result in the production of much more than vivid sketches, brilliant impressions of intense light—light seen under aspects and in degrees of strength and quality new to him. Further excellent results of his journey are obvious in the work which he has recently done in Versailles. In these later pictures the rendering of intense light and of atmosphere suffused with sunlight is quite remarkably fine.

Of Alexander Jamieson's many achievements in

the art of mural]decoration, it must suffice, owing to the exigencies of space, to mention the most important, and that is, his work executed in Bridgewater House. Here he had the difficult task of painting twelve spandrels for the great hall, a task which he has completed with striking success. The essential condition of mural decoration is that it shall form an integral part of the wall itself, remaining in precisely the same plane as the wall, not, as is too frequently the case, standing out apparently some distance in front of the wall-plane and thus destroying all feeling of rest and unity. He has fulfilled this condition with exactitude. His decorations most admirably suit and are in unity with their surround-

ings. To achieve this result he has painted single figures in grey tones of various colour, on a dull black back-ground, in itself a touch of inspiration. A complete article might well be written on Jamieson's oil sketches alone. They bear some resemblance to the sketches for which Gaston La Touche is so famous; but though not finer in colour, they are frequently broader in treatment and larger in effect than those of the French master.

Alexander Jamieson's work is well known in London, where it has been shown in the International Society of Sculptors, Painters and Gravers (which he joined in 1904), the new English Art Club, the Modern Society of Portrait Painters, and at the Goupil Gallery in Regent Street. His work has been sent near and far—from Glasgow to Paris, from Venice to Berlin, Munich, Düsseldorf, Helsingfors, and to Chili.

Quite apart from the distinction of its achievement, his work has the initial value of being the sincere result of his own experience and impressions of life. He is indifferent to tradition, and his work has never been a *réchauffé* of old masters with a modern flavouring.

J. B. M.

Etchings by Herman A. Webster

SOME ETCHINGS BY HERMAN A. WEBSTER.

SINCE the unfortunate Méryon bequeathed to the world that wonderful series of *Eaux-fortes sur Paris* which firmly established his fame as one of the greatest artists on copper that the world has produced, numerous workers have arisen who have fallen under the spell of his genius, and been inspired by that old-world architecture which he interpreted with such superb technical mastery and such exquisite feeling. Geniuses of the order of Méryon are extremely rare in the history of the world, and it would be unfair to hold up for comparison with his achievements with the needle and the burin the work of those after-comers who have been influenced, consciously or unconsciously, by his art; nevertheless there are to be found among them some at all events whose productions can, without hesitation, be acclaimed as worthy of appreciation.

One of these is Herman A. Webster, of whose accomplishments as an original etcher some examples are reproduced on this and the following pages. Though many of the American readers of this magazine have already made acquaintance with his work, it is probably unknown to the majority of those in the Eastern hemisphere, for, though the "art of scratch," as Ruskin contemptuously styled this very personal means of expression, meets, nowadays, with far more public support than it did in Méryon's day, such exhibitions as those of the Painter-Etchers and the black-and-white room at the Royal Academy, where Mr. Webster's prints have appeared during the past three or four years, cannot yet be reckoned amongst the popular shows.

As the artist is now but little over 30, and scarcely more than six years have elapsed since he etched his first plate, the record of his career need not occupy much space. He is a New Yorker by birth, and the first signs of an artistic leaning made themselves manifest when he was a boy at school, where he designed the posters for the school sports. Later on, while at Yale, where he graduated in 1900, this impulse found an outlet in the pages of the college journal, "Yale Record," to the illustration of which he contributed various drawings. It was not, however, till after the lapse of some three or four years, when the irksomeness of the commercial career which in deference to parental wishes he pursued for a time proved intolerable, that he definitely gave himself up to



"ST. OUVEN, ROUEN"

BY HERMAN A. WEBSTER



"RUE GRENIER SUR L'EAU, PARIS"
BY HERMAN A. WEBSTER



"RUE DE LA PARCHEMINERIE, PARIS"
BY HERMAN A. WEBSTER

Etchings by Herman A. Webster

art. Leaving his home in Chicago he migrated to Paris and entered the Académie Julian, where for a year he studied drawing from the model under Jean Paul Laurens. As a painter he made sufficient progress in Paris to have one of his studies—a still-life subject—accepted for the Salon of 1905, but the three prints of his which were shown in the same Salon proclaimed that, beyond all question, this young American artist's true *métier* was that of an etcher.

The first impulse Mr. Webster received in this direction came soon after he settled in Paris, when he happened to come across some of Méryon's prints in one of the public collections, and so fascinated was he with the beauty of this master's line, and above all by the poetic feeling infused into his Paris plates, that he was at once spurred to try his own hand on the copper. It says much for his energy and perseverance that relying solely on his own experiments and study of proofs—especially those by Méryon—he should in the brief space of a few months have attained sufficient proficiency with the needle point to have his prints

accepted for the Salon. Since these early efforts Mr. Webster has been at work on a great number of plates, and each year's output shows an advance both in technical facility and in perception over those that have gone before. And if the influence of the master whose triumphs awakened in him a desire to become an etcher, may be traced in not a few of the plates to which he has put his name, there is at the same time unmistakable evidence in all his etchings of an individuality of vision and method which completely redeems the artist from the reproach of being a blind follower of another man.

Turning to the subjects of these plates we see that the artist's eye has above all been attracted by those relics of old-world architecture which are still to be found in the narrow alleys and court-yards of Paris and other towns of ancient lineage. Of late years such survivals of the past have been getting fewer and fewer. Already in Méryon's day Paris had begun to re-shape itself, and some of his plates are treasured nowadays all the more because they record some nook or corner which is no longer in existence; while among those executed



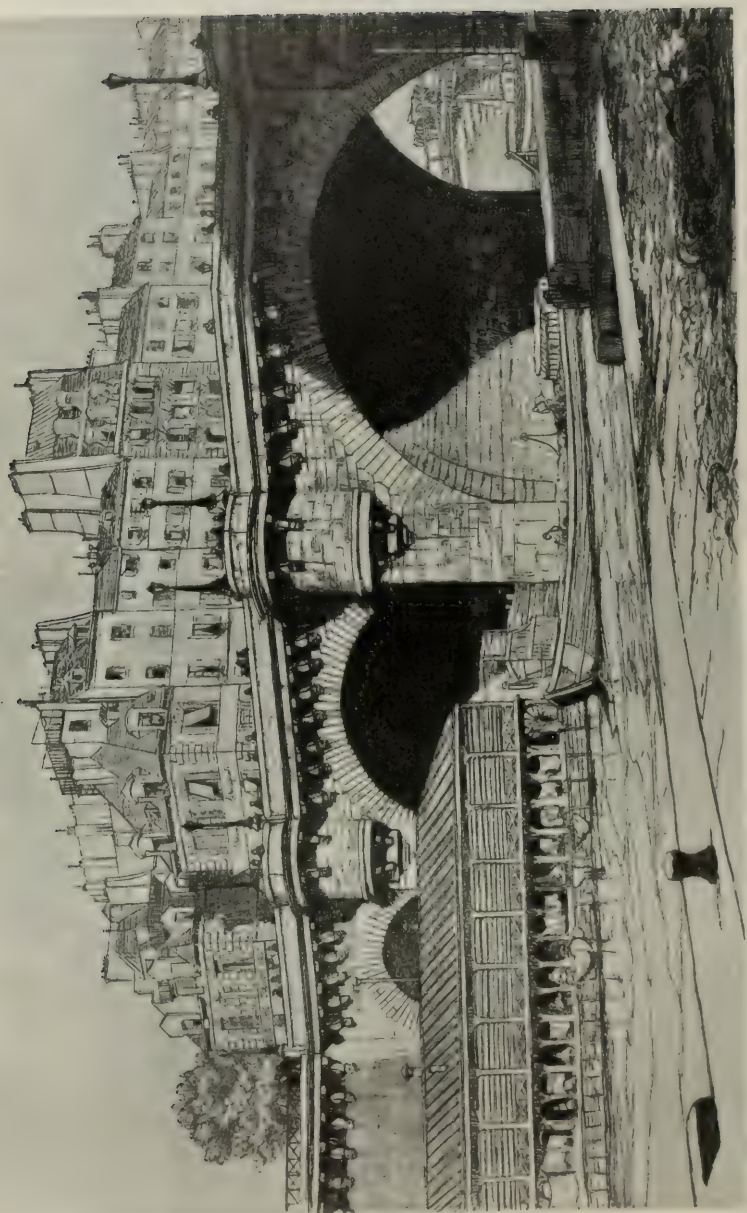
"OLD HOUSES, ROUEN"

BY HERMAN A. WEBSTER



(Second State)

"ST. SERVIN, TOULOUSE"
BY HERMAN A. WEBSTER



"PONT NEUF, PARIS"
BY HERMAN A. WEBSTER

Edward J. Detmold's Drawings and Etchings



"LES BLANCHISSEUSES, PONT DE L'ARCHE, NORMANDY"

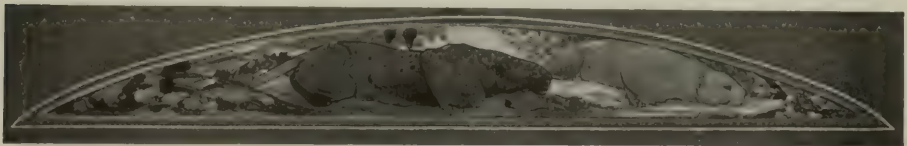
BY HERMAN A. WEBSTER

by his disciple within the past three or four years, one at least, that of the *Rue de la Parcheminerie*, tells of a street that has almost if not wholly disappeared since the plate was etched. Mr. Webster has executed a whole series of Paris subjects, and has also secured many a fine *morceau* at Bruges, Rouen and other places on which time has left its impress. He works direct from his subject, and, moreover, does his own printing, believing that only in the hands of the etcher himself can a plate be made to yield all that it is meant to express, and in order that the quality of the bitten line may not be obscured he resolutely shuns those effects which some seek to achieve by a superfluity of ink.

Mr. Webster was elected an Associate of the Royal Society of Painter-Etchers in 1907.

A NOTE ON MR. EDWARD J. DETMOLD'S DRAWINGS AND ETCHINGS OF ANIMAL LIFE.

IN the field of modern art principles directly opposed to each other are worked out by different artists working side by side and exhibiting in the same exhibitions, and these principles may be novel or reactionary, or they may represent an outmoded modern creed clung to tenaciously by a surviving disciple, or an after-comer. Long after other movements had occupied the field, the late Mr. Holman Hunt was to be found working away upon principles which he had believed to sum up the whole duty of art. He so elaborated these principles that there seemed no further room for elaboration; just



"PANTHERS STALKING PREY" (LUNETTE)

BY E. J. & M. DETMOLD

Edward J. Detmold's Drawings and Etchings

as the Impressionists had so elaborated their first principles that there seemed no room for a further movement in this direction, until the Post-Impressionists refuted such an assumption. The extreme of Pre-Raphaelitism—Post-Pre-Raphaelitism—is of many varieties, but we cannot doubt that one of the varieties is the work produced by Mr. Edward J. Detmold.

Mr. Detmold has excelled with the etching needle; and this is what would be expected where there is such an intention to confine beauty to that intimacy of detail that can be surprised only with the needle-pointed black-lead, or, better still, the needle-point itself. All drawing that is worth anything suggests that the line is caressed; that it is the result of an affectionate impulse: this may come down to detail, or concern itself with the sweep of ample form. It will assume, of course, in these cases, a different style, for style has its origin with the personal vision more than the personal touch; the touch only reflects: and if an artist were deprived of his hand, it could not be said that, though maimed, he had ceased to be an artist. Nearly every principle carried to extreme exposes the artist to some particular array of faults: great penetration in regard to detailed form, it would seem, must almost be bought at the expense of that general view in which proportions are felt and values weighed, and the spot where emphasis should come into play discovered.

This remark indicates the nature of the faults of

Mr. Edward Detmold's art. It is our task here rather to follow him in his exploration into detail, and to enjoy the sympathy with which in his own style of emphasis he lays stress upon the character of various surfaces. He discovers a touch for a feather, and one for the scaly claw; he delights in rendering the brightness of an animal's eye, and he is very intimate with its anatomical formation. He is familiar with animal-life; in this respect he is too fine an artist to make the bad mistake that Landseer made. It is slightly the fashion to underrate Landseer, but if any man ever had an intimate sympathy with animal-nature it was he; his sympathy went out in particular to one kind of animal, but it was not a narrow sympathy, though it was specialization in the "friend-of-man" type of animal, that led him to neglect emphasis upon strictly animal traits; and in general, because he was rather lazy, to dispense with the effort without which the best artistic presentment is not arrived at. In the place of emphasis on some magnificent contour, or movement—in place of artistic emphasis—he became wealthy by laying stress on the maudlin sympathy which dogs and horses are supposed to have with every tooth-ache of their master. All lovers of animals sacrifice the truth when they talk about animals, but for profound insincerity Landseer, as an artist, will always remain upon a pedestal by himself. The reaction among animal painters has all been in favour of the utmost deference to the animal-nature itself,

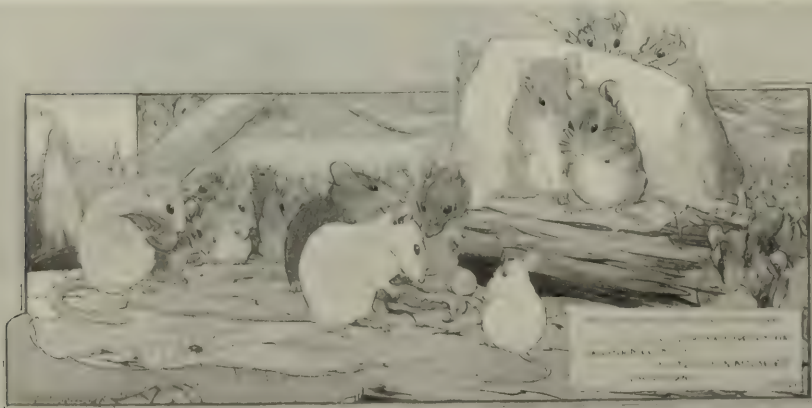
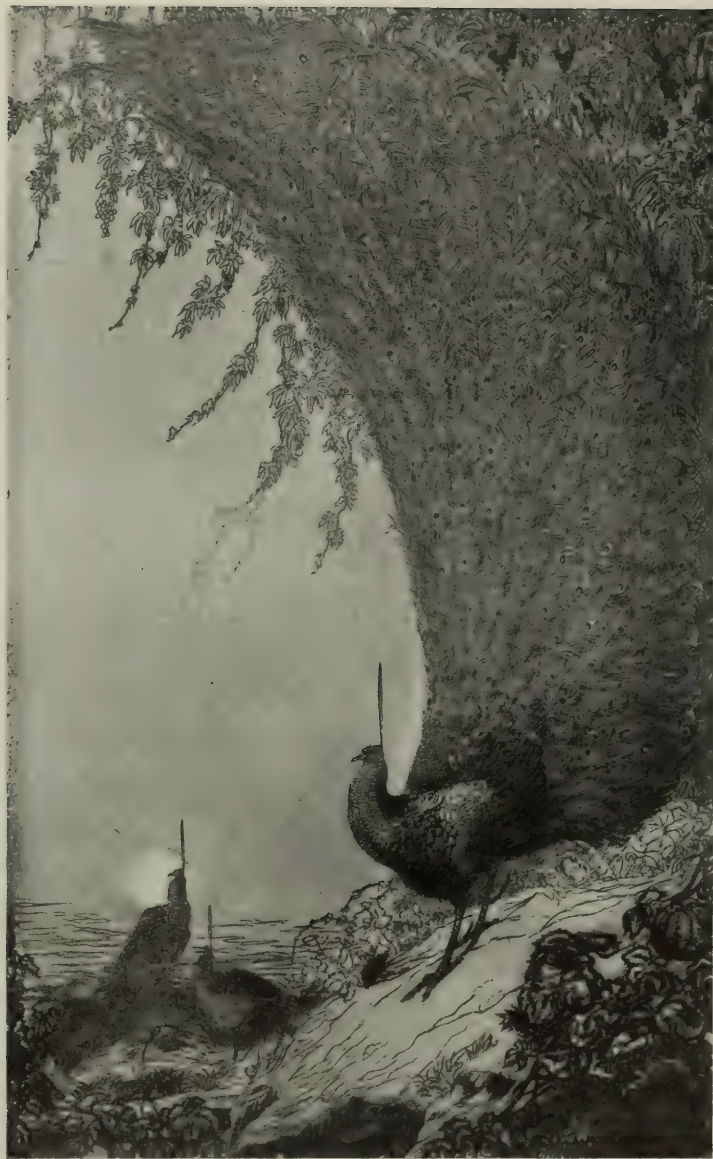


ILLUSTRATION TO ONE OF HANS ANDERSEN'S FAIRY TALES (WATER-COLOUR)

BY EDWARD J. DETMOLD



"A DORMOUSE." FROM A WATER-COLOUR
DRAWING BY EDWARD J. DETMOLD.



"PEACOCK." FROM AN ETCHING BY
MAURICE AND EDWARD J. DETMOLD

Edward J. Detmold's Drawings and Etchings

which Landseer so violently libelled. J. M. Swan, J. H. M. Furse, and the brothers Detmold have one after another held out against those who take either a Christmas or a Christmas Almanack view of a farmyard.

In decoration the hold upon naturalistic form often becomes slight enough; in fact the modern pictures that aim first at decoration represent two kinds of artists, and Mr. Detmold stands for one of these kinds, in his attempt at deliberately naturalistic decoration. Where design compels him to convention he seems to base it upon realistic emphasis of detail, and even in single studies of animals and birds he is always very appreciative of the value of pattern in skin or feather marks, suggesting, like the Japanese, what a rhythmical figure of decoration, what a splendid piece of pattern any quadruped or bird shows. An artist who is pre-occupied in this fashion with the appearance of animal-nature—and we have a fine example of this attitude in the etching *A Rooster*—will be quite independent of “incident” in taking a single animal for the subject of a picture. Some emphasis is laid upon the pattern and grace of outline, upon the rhythm of “the line” called into action by movement, and that itself is the “inci-

dent” with him. One would like to win Mr. Detmold over to the illustration of those elaborate treatises on natural history which naturalists of the bird-enthusiast order spend so much time in producing. Usually the illustrators of books of this class are naturalists at the expense of being artists, but perhaps they would themselves argue that for this sort of work Mr. Detmold is artist at the expense of being naturalist—with them the essential thing; and perhaps he would not care for this work. His studies, however, seem to throw such a flood of light on animal characteristics, that one feels little hesitation in hazarding the suggestion just made. It is somewhere between the candid trifling of Mr. Louis Wain and the dead-dull and matter-of-fact scientific illustrator that there is room for the illustration of animal life of a new kind. Attempts in this direction have been made by artists more than once, but pre-occupation with the design of movement has often ended in giving to their work the flavour of academic study. Artists are also at the mercy of publishers who, confident in their own notion of what the public like, come between them and the artist. What the public really do like, however, is nearly always something straight and undiluted



“IN THE JUNGLE” (WATER COLOUR)

BY EDWARD J. DETMOLD



*(By courtesy of Messrs. Liberty & Co.,
sole publishers of the print)*

"A ROOSTER." FROM AN ETCHING
BY EDWARD J. DETMOLD

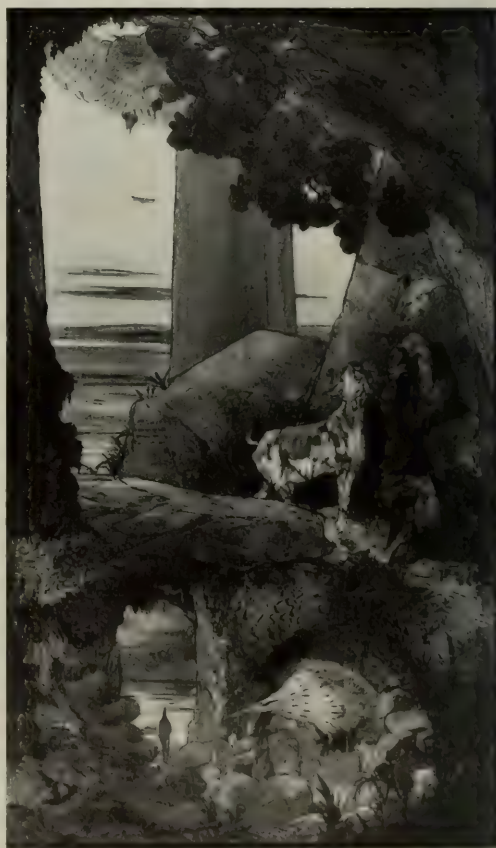
Edward J. Detmold's Drawings and Etchings

from the artist. To be a success, an artistic publisher should, in these things, have no ideas at all, but should leave these to the artist.

Before the death of Mr. Detmold's brother one never thought of the two artists apart. The late Mr. Maurice Detmold's talents took just the same direction as the surviving brother's, whose recent work is here in review. They collaborated in all their most important works, most notably perhaps in the illustrations to Mr. Rudyard Kipling's "Jungle Tales," and the *Peacock*, reproduced, represents this phase of Mr. Edward Detmold's career. Since then there has been no departure in his intentions, he still seeks to achieve in the same direction as that which the brothers first took together. As an illustrator his style is particularly suited to that kind of work, especially in regard to its line qualities. That such qualities have a decorative affinity with leaded type, which was always appreciated by the old engravers for books, cannot be denied, yet these qualities have had, in modern illustrations, to give place to the sloppy impressionism which the use of wash drawings was to bring in its train—we are not speaking of impressionism as sloppy, but "sloppy" impressionism. In his own wash and colour illustrations Mr. Detmold fails us a little; in them he makes first for variety and interest of outline, often apparently to defeat this aim with after washes. His attention to local colour—that is, detail of colour—is of course the logical outcome of his method of drawing, but it sometimes leads him too far from that variety of tone contrast which alone enables that decorative sense of pattern to survive which redeems wash-work as a method of book decoration. The remedy seems to lie in some modification of his point of view, and this would be interesting in Mr. Detmold's case. Whilst we can give ourselves no greater pleasure than acknowledging the fruitful results of his style up to the present, we should not feel that his appeal would lessen in interest if sometimes framed a little differently. An artist is all the more an artist in the self-restraint that voluntarily submits itself to a chosen convention; but the most interesting convention can at last imprison an artist's fancy and restrict his outlook.

T. MARTIN WOOD.

NEW MUNICIPAL ART GALLERY, JOHANNESBURG, TRANSVAAL.—This gallery was inaugurated on November 29 by His Royal Highness the Duke of Connaught, who referred in eulogistic terms to the founders and organisers of the Gallery and those who had so generously contributed to its valuable collection of pictures and statuary, prominent among them being Sir Julius Wernher, Mr. Otto Beit, Mr. and Mrs. Lionel Phillips, Sir Hugh Lane is acting as Honorary Director of the Gallery, and to him is chiefly due the organisation of the collection, in which artists of the modern British School, and especially the younger men, are well represented. Géricault, Falguière, Puvis de Chavannes, Harpignies, Sisley, Monet, Rodin, Jacob Maris, Jongkind, Alfred Stevens, are among the foreign artists whose works have been acquired.



AN ILLUSTRATION TO THE BOOK OF ISAIAH (WATER-COLOUR)
BY E. J. DETMOLD



"THE FRUITS OF THE EARTH." FROM A
WATER-COLOUR DRAWING BY EDWARD J. DETMOLD.

Japanese Temples and their Treasures

JAPANESE TEMPLES AND THEIR TREASURES. BY PROF. JIRO HARADA.

SOMEONE has remarked that Japan is not only the "Grand Park of the World," but also the "Treasure House of the East." Nearly all the principal temples and shrines in Japan, which number at present no fewer than ten thousand, are to a great extent the common repositories of the art treasures not only of our country, but of other eastern countries as well. They are, as it were, national museums. The need of preserving these valuable buildings from any further decay and their treasures from iconoclasm and other loss induced the Government to get a law passed, in 1897, providing for the appointment of an archaeological commission, now consisting of twenty-five members, in the Department of the Interior, to decide on the selection of the buildings and art objects to be put under State protection. At present there are 733 temples and shrines under special protec-

tion, while the objects of artistic or historical merit registered on the list of "national treasures" number nearly two thousand. It is for the purpose of showing some of the more important and characteristic works of art belonging to this category that a very important work, "Japanese Temples and Their Treasures," has been prepared at the instance of the Department of the Interior of the Japanese Government. At every important international exposition of late years, in which Japan has taken part officially, it has been customary for the Government to present the nations of the West with some valuable publications of singular attraction, which stand out amidst the hundreds of books and pamphlets usually distributed on such occasions. This course was followed in connection with the World's Columbian Exposition held in Chicago in 1893; the International Exposition of Paris in 1900, and the St. Louis World's Fair, 1904. In view of the Japan-British Exhibition, held at Shepherd's Bush, and recently brought to so successful a termination, an illustrated catalogue of



A TYPICAL EXAMPLE OF SHINTO ARCHITECTURE AT THE SHRINE OF IZUMO

Japanese Temples and their Treasures



THE CHIEF SANCTUARY OF HORYUJI, THE OLDEST BUDDHIST TEMPLE IN JAPAN

Japanese fine art exhibits, in two volumes, has been distributed by the Commission among the art lovers of the West, and with it the work just referred to on "Japanese Temples and Their Treasures" makes its appearance and overshadows all previous publications. It is the object of this article to give a brief review of this unrivalled work, together with some impressions of and observations concerning it.

This splendid work consists of three folios, the first treating of architecture, and the others of painting, sculpture, etc. It also contains an historical survey in English of the art of various periods, and some valuable notes on each of the illustrations. The book is made the more valuable by the excellence of the work of reproduction, especially of the coloured wood-blocks, so admirably executed by the Shimbi Shoin Publishing Company of Tokyo. We may instance the reproduction of the tenth century painting of Dainichi on the core-pillar of the pagoda of the temple Daigoji. This and such reproductions as the *Portrait of a Patriarch in the Ichijoin Monas-*

tery, or that of the *Awakening of Buddha* and the *Kokuzo* in Sanboin Temple, as well as those showing the details of the architectural decorations, with such amazing delicacy in the gold of the copy, are indeed wonderful.

It is pointed out in the first part of the text that the pure and original Japanese buildings, the primitive form of which is known as *ten chi kongen miya zukuri*, were of a primæval construction, which is strangely allied to the hut construction of the Southern Pacific Islands and the coast, and cannot be classed under any one of the three great styles of architecture existing in Asia to-day—the Indian, the Chinese, and the Mahomedan.* All the early palaces of Japan were built in this primitive manner, though in later times it has been confined to the Shinto shrines, some of which still remain essentially unchanged through the centuries.

The text shows us, moreover, the course of architectural development in Japan. It describes how Japanese buildings in the pre-Buddhistic period,

* The architecture of Japan as a whole may, however, be said to be a division of the Chinese group.

Japanese Temples and their Treasures

when simple native Shinto architecture prevailed, suffered changes under the overwhelming Buddhist influence which began in the reign of the Emperor Kimmei. Further, we learn how in the Middle Ages the subdued and reticent Zen sect of Buddhism predominated throughout the land, and how the national mind with its art was moulded by this philosophic control. We have also a lucid account of the European influence, which came into Japan in the later Ashikaga period, and began to prevail with the decline of the power of Buddhism. This influence, which was not stylistic, affected the rise of lay architecture in the form of palaces and castles. And finally we are shown how the modern European styles of architecture were brought into harmony with the older forms, a striking example of which can be found in the first National Bank building in Tokyo.

With the second part of the work we leave architecture and arrive at the consideration of sculpture, paintings and allied arts. Here is given a very clear outline of the influence of China. As the

text has it, "Japan is no exception to the rule that Island nations draw from the adjacent continents for inspiration and for actual teaching. It would be as impossible to study Japanese art without reference to China as it would be to study British art without reference to the continent of Europe." The wars and disruptions of China made Japan a sanctuary for her exiles and a repository for her art works, thus bringing to bear an influence wholly additional to the continental teaching which the Japanese deliberately sought. Here we may trace the manner and means by which three great periods of Chinese history are found reflected in the art of Japan, and we are made to understand how two of them at least have left stronger traces upon the Japanese than in the land of their origin.

Looking through the volumes carefully one is probably surprised to find so many works of art representative of the products of Korea, China, India and other countries of the East, the like of which are not to be found in these days in the countries of their origin. Standing before the



THE SANCTUARY OF AMIDA, HOKAIJI TEMPLE, SHOWING BEAUTY OF ROOF LINES

Japanese Temples and their Treasures

fresco painting in the Temple Horyuji, one sees the best specimen of a style of painting that existed ages ago in India. Among the treasures of the Temple Yakushiji, many splendid examples of old Chinese art are preserved intact. With all the foreign influences and examples at work at different times we always perceive the transforming and assimilating character of the Japanese genius. No matter how novel, how strange the form of the new movement, nor how powerful is the effect in the land of its adoption, it is always digested, modified and transformed, always made a part of the Japanese life and its manifestations. And in these volumes it is extremely interesting and instructive to trace to what a great extent Japan has succeeded in nationalising the art, the inspiration and materials for which have been first imported.

From the reproductions of Japanese architecture, which consist mainly of Shinto shrines and Buddhist temples, one is enabled to trace how the inherent religion of Japan was affected by the introduction of Buddhism, how the new religion predominated, and how the two opposing religions were ulti-

mately harmonised in consonance with the native peculiarities of the people.

In the shrine of Ise, which is rebuilt every twenty years in its original form in every detail, we find a splendid example of the simplicity of the early Shinto architecture. The shrine of Izumo, shown in our illustration (page 299), and those of Atsuta and Sumiyoshi, are some of the other examples of that style. In them one cannot help admiring the simple beauty of the lines, especially of the roofs. To those who are familiar with them as they stand in Japan, the illustrations of the work under notice will serve to recall how deeply impressive is their effect in their proper setting. A notable example is furnished by the Inner Shrine of Ise, which is surrounded by an ancient grove of imposing cryptomerias and gigantic camphor trees, through which the light of day cannot penetrate, and to which the heat of summer has no access. Very great is the impression wrought on the mind by such surroundings, more especially on the mind of the nature-loving Japanese. The extreme simplicity of the architecture is in perfect



INTERIOR OF THE UPPER STORY OF THE SANMON, OR HOLY GATEWAY, TOFUKUJI



"HACHIMAN," BY KAIKEI, IN
THE TODAIJI MONASTERY

Japanese Temples and their Treasures

harmony with the environment. The impressiveness of the one is aided and intensified by the other. If one stands amidst these ancient trees and before this simple but impressive edifice, the calmness and solemnity are enhanced by the musical murmurs of the clear brook flowing past the sacred precincts. The inspiration suggested by this religion becomes irresistible. So impressive is it with all its historical associations, that even a famous priest and notable cynic was constrained to say in a well-known poem—

“I know not what may be within, but the awe-i spiring spirit overflowing, draws tears of gratitude to my eyes.”

This beauty and simplicity of line was preserved even in the architecture of Buddhist temples. Visiting some of the great cathedrals in this country, the writer was almost always most deeply impressed by the interior views—the graceful lines of columns and arches. The case of the cathedral at Durham was an exception to the last statement. There the greater impression of grandeur would seem to belong to the exterior view by reason of the commanding position of the great edifice dominating the city below it. Similarly—at any rate in the writer's eye—the great effect of the Japanese temples comes not from within but from without. It is a great æsthetic delight to stand at a proper distance from a large and noble structure, such as the Hongwanji of Kyoto, or the Higashi Betsuin of Nagoya, and there admire the beauty of their outlines. There is grace and grandeur combined in the simple lines. The extremely subtle curvés of exquisite beauty,* and the grand sweep of majestic curves of the eave lines have a noble inspiration, such as one scarcely expects except from the greatest works of Nature.

This consideration brings to mind the fact that wherever one is confronted by these beautiful lines one is struck at once by their affinity to that grand monument with which Nature has endowed Japan. It would not be possible for any-

one to forget the majestic slopes of Fuji San, that peerless mountain of Japan, symbolic of everything noble and sublime. To anyone who has once admired it in the proper light and in the right mood and spirit, it will not be difficult to understand why this mountain has entered so much into the art and literature of the country—in fact, into the very life of the nation. It is interesting to note that the Japanese thatched roofs of the cottages within sight of this mountain bear a far closer resemblance to those of the mountain than those to be found in remoter parts of the country.

It might be extremely difficult to determine just how far the presence of the mountain has consciously or unconsciously affected the design of these roofs, but it must be acknowledged that the influence of Nature is exceptionally great in Japan. The love of Nature in the Japanese, much as has been said about it, cannot be too clearly insisted on. To the Western connoisseurs of Japanese art it should be clear that this love is revealed in almost every Japanese artistic product. What was there in the mind of the artist who made a tobacco-pouch out of the peel of an orange, if it were not to show his appreciation of the beauty in the natural skin of the fruit? What could have been the spirit that prompted the Japanese artist to make a vase out of the knotted root of a tree, had it not been to show his admiration for the beauty of the natural twisted root? Not only in art objects is this love so clearly manifested, but in utilitarian purposes as well. What could have been



FIGURES OF SHINTO DEITIES IN THE SHRINE OF IZUMO ANASHI

* Some of these lines may be seen in our present reproductions of the Temple Horyuji, and the Amidado of the Temple Hokaiji.



PORTRAIT OF DARUMA, FOUNDER
OF THE ZEN SECT, BY KEISHOKI.
IN THE NANZENJI MONASTERY

Japanese Temples and their Treasures

the spirit of the people who delight in using a tree with the bark and perhaps a branch or two in its natural state for the post on the *tokonoma* in the guest room? Is it not the manifestation of their strong desire to preserve natural beauty? What does the use of the plain board for the ceiling imply, if not their appreciation of the beauty of the natural grain of wood? Other instances too numerous to mention are recalled to mind where this admiration of Nature is expressed.

Side by side in the development of Japanese art one may observe on the one hand a tendency to emphasize the natural beauty of pure simplicity, and on the other, a delight in highly artificial beauty in profuse and elaborated complexity. This division of feeling is well illustrated in the volumes under consideration. They show more or less clearly that, while the Shinto shrines stand as representative of the former and simpler aim, the Buddhist temples stand as supporters of the latter and more artificial. The counter-acting and intermingling of these two religions suggest similar activity in two classes of art, as is so clearly shown in the present work. In harmony with the simple exterior of the Shinto shrine, the interior is seen to be so devoid of ornamentation that it may almost be called bare. There is nothing but a round mirror with a *gohei* made of paper. It is in great contrast to the gorgeous decoration of Buddhist temples with their wealth of sculpture, paintings tapestries, etc., one of which we here illustrate (p. 302).

The Shinto religion in its extreme reticence was not conducive to the creation of art objects. As most of the "national treasures" shown in the book came into being after the introduction of Buddhism, we are not able to find any that may be called purely Shinto art either in sculpture or painting, though, of course, some of the early swords and other works in metal may be brought within this category. There are, nevertheless, extremely few statues of Shinto deities showing the extent of the influence of Buddhism on that religion. The statues in the Matsunoo Shrine are among the few, and are perhaps the earliest examples of the Jogan period when the teachers of the esoteric doctrines adopted Shinto gods as avatars of Buddhist deities. The *Hachiman*, by Kaikei, reproduced on p. 303, is especially interesting, as it shows a further attempt to remove it from Shinto traditions by giving

it the dress and staff of a Buddhist monk and placing it as a guardian god of the Temple Todaiji. The statues in the possession of the Idzumi Anashi Shrine show how by the late Fujiwara period the Shinto sculpture had succeeded in a measure in throwing off the Buddhistic influence and in developing a style of its own, though in technique and in general appearance they owe something to the contemporary Buddhist sculpture.

But even during the predominance of Buddhism in Japan the spirit of simplicity in art asserted itself; strange as it may seem, the prompting came from within—from Buddhism itself. The full expression of this spirit was found in the Zen Sect, founded by Daruma, whose portrait is shown in one of our illustrations. In the treatment of this subject we cannot help feeling the



"KONGO RIKISHI," BY JOKEI, IN THE TOFUKUJI MONASTERY



"KOKUZO." FROM A PAINTING
IN THE SANBOIN TEMPLE.



STATUE OF ONE OF THE HOSHO PATRI-
ARCHS OF HOKUENDO, BY UNKEI, IN
THE TOFUKUJI MONASTERY

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beauty in the extreme simplicity of the lines used and the intense spiritual aspect designed to be conveyed in the simplest of manners. The volumes offer us many examples of *Sumiye*, or the black-and-white painting, inspired by the teachings of the Zen Sect. With them may be classed the very slight landscapes in *haboku* style, such as those by Sesshiu, Soami and others, and the figures of *Sennin* executed in the same way by such artists as these, and by Keishoki, Motonobu, Shiubun and many others.

One of the greatest impressions to be received from the "Japanese Temples and Their Treasures," comes from the revelation the work affords of the supreme qualities of ancient Japanese sculptors. There are numerable examples of works which must rank among the first the world has seen—examples any one of which dug up in Greece would be instantly famous the world over. A Western critic has compared the statues of the Hosso patriarchs of Hokuendo, by Unkei, with the best works of Michael Angelo, saying, "These works have a classical dignity which belongs peculiarly neither to Eastern nor to Western sculpture, but is characteristic of the great art of all ages and countries. In the modelling of the faces they remind us rather of Donatello than of Michael Angelo, but there is a detail and simplicity in the draperies that we find only in the finest Greek sculpture and scarcely at all in the sculpture of the Renaissance." Another example of Japanese sculpture, the *Kongo Rikishi*, of Tofukuji Monastery, found among our illustrations, is ascribed to Jokei, the son of the famous Unkei, and is the very type and spirit of the Kamakura sculpture at its height. Here is depicted power without violence, and here is finish without over-elaboration—a work expressed in terms of human anatomical form possessing a spirit entirely non-human. The *Toindo Kwannon*, included in our illustrations, is an early Japanese example of the Tang style, which was adopted in Japan with marvellous rapidity, over-shadowing the elder art of the Suiko forms.

Europeans are apt to suppose that portraiture is a branch of art neglected in Japan, yet here we may find the noble perfection to which it was brought both in sculpture and painting in the early Middle Ages. Here we may turn to a sculptured portrait of Gyoshin executed in dry lacquer, to the figure of Chogen, reproduced among our illustrations, and to the painting of the Emperor Hanazono

and many others. The sculpture portrait of Uyesugi Shigefusa stands as a splendid example of lay portraiture of the Kamakura period, and the *Tamayorihime No Mikoto*, a beautiful specimen of sculpture in wood, is a striking proof of the disregard for conventions prevalent in the same period. The inflexible custom has been to make the Shinto deities in a form deliberately stiff and archaic. In this case, however, the sculptor, far from assuming an unnatural archaism in his style, has lavished his whole art on sweeping draperies and graceful curves.

Even by a most cursory examination of these plates one realises the extraordinarily advanced state of art in Japan in early times, the sixth, seventh, and eighth centuries of the Christian era, as shown by the relics of the Horyuji and other old temples. A good example of these is our illustration of



"TOINDO KWANNON," IN THE YAKUSHIJI MONASTERY



STATUE OF CHOGEN IN THE
TODAIJI MONASTERY

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the metal work of the halo of the Amida Trinity of Tachibana. The bronze repoussé of the preaching Buddha, and the metal hanging of the halo of Konjikido in the Chusonji monastery are other examples.

A careful study of the work before us will give some idea of the enormous mass of great art of which Japan has so long been the repository, and of which much remains to the present day. But when one realises the fact that these valuable and irreplaceable objects are in the care of different temples throughout the length and breadth of Japan, one or two questions are bound to suggest themselves. There is undoubtedly danger in the arrangement—or rather disarrangement. One cannot avoid misgivings as to the safety of these widely scattered treasures, often indifferently housed. Will they ever be collected into public museums where they may be securely guarded against all possible risks, while the public have the benefit of their exhibition?

As to the possibility of the last question being answered in the affirmative, it can only be said that there is certainly a tendency, more or less marked, towards centralising collections of public objects of

art. And in the matter of safety, the minds of a certain section of the country are very much exercised at present. In this connection, a case from Koyasan may be recalled. One of the temples there, having lost practically everything in a conflagration which occurred a few years ago, was obliged to announce the sale of a few objects of art registered as national treasures, as they were the only valuable things saved and there was no other means of raising the fund necessary for the building of a new temple. The sale may have proved a very serious loss to the nation. Thus, we see that the danger which threatens the preservation of some of the national treasures is not confined to fire.

But whatever fate be reserved for the works of art now scattered in the temples, by the "Japanese Temples and Their Treasures" which is the result of the assiduous and painstaking labour of many experts and artists in Japan, a magnificent opportunity has been given to the world, through the clear and authentic notes and splendid reproductions, of enjoying a comprehensive survey of the mass of wonderful art preserved in Japan, which may reasonably be called the "Treasure House of the East."

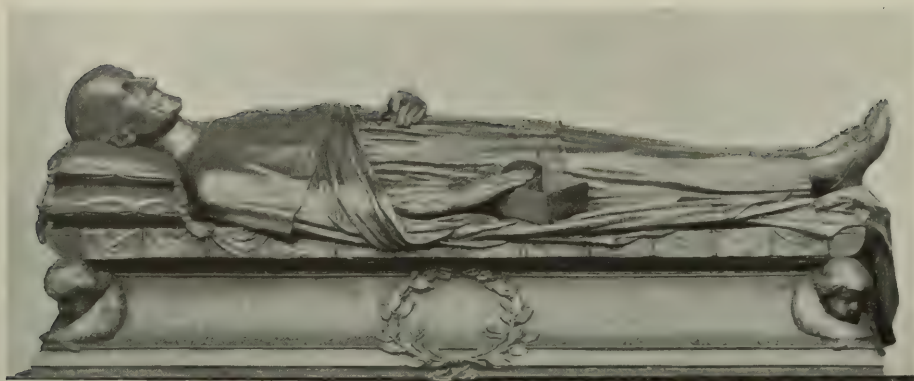
JIRO HARADA.



HALO OF THE AMIDA TRINITY OF TACHIBANA, HORYUJI MONASTERY



FROM A PAINTING ON THE CORE-PILLAR OF
THE PAGODA AT THE DAIGOJI MONASTERY.



RECUMBENT STATUE OF CARDINAL MANNING IN THE NEW WESTMINSTER CATHEDRAL.

BY JOHN ADAMS-ACTON

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON. — The recumbent statue of Cardinal Manning reproduced on this page was the last work of Mr. John Adams-Acton, who died on October 28th last, in the Isle of Arran, at the age of 79. Mr. Adams-Acton, who was born at Acton in Middlesex and distinguished himself as a student in the Royal Academy Schools, executed numerous important commissions, among his sitters being Gladstone, Beaconsfield, John Bright, Spurgeon and Dr. Parker, Pope Leo XIII. and Cardinal Manning. The bust of George Cruikshank in St. Paul's Cathedral, the Wesley Memorial in Westminster Abbey, and several statues of Queen Victoria erected at various places at home and abroad, were executed by him.

Every year it becomes more difficult, and a greater honour, to join the exhibiting ranks of the New English Art Club. They perhaps require first of all that a contribution shall be interesting—and to be interesting is certainly not a quality to be attained at will. Everything that some men do is interesting, and the Club has done right to favour these; its success might, were it analysed, be traced to its recognition of a quality that denotes unmistakably the presence of art, even where touch falters and colour goes astray. It is the reverse of the Academic policy, which leans first of all to standard technical accomplishment, on occasion putting the best elocution before the profoundest message. There was no falling off in the exhibition of the Club this season; it was as stimulating as

ever, but on this occasion the chief interest of the exhibition seemed to rest with the younger members. Mr. John did not exhibit; nor was this one of Mr. Steer's great years; and as if to show that his versatility is never coming to an end, Mr. Orpen made a change of front, being intent now upon the suffusion of his figures with bright sunlight. One sometimes wonders whether Mr. Orpen cares for any one thing in this life more than another; he is more nearly becoming a great artist than almost any painter of our time, and yet his talent seems at the mercy of whatever stimulus it accidentally encounters. Some of the pictures in this Exhibition which should be mentioned are Mr. Gerald Chowne's *After Lunch*; *The Little Chest of Drawers*, by Miss Rowley Leggatt; *Ruth*, by Mr. William Nicholson; *Portrait of Miss Mary K. Butler*, by Mr. Donald MacLaren; *Portrait*, by Mr. Henry Lamb; *A Summer Evening*, by Mr. R. J. E. Mooney; *Penmoor à Riec*, by M. Lucien Pissarro. Very interesting was Mr. C. J. Holmes's *Near Musgrave*. This painter is so attached to the art of decorative composition, that he seems to sacrifice too much to it. In this picture behind the belt of trees, there is a little silver light breaking in the sky—this is quite emotional for Mr. Holmes, and gives more than usual success to his work. Mr. Holmes had a disciple in Mr. Elliot Seabrooke, whose name was new to us; his picture, *The Rainbow*, showed wonderful promise, and though perhaps over sweet and honeyed in its general effect, it was an unusual performance. As usual the room of drawings contained some of the masterpieces. Mr. J. S. Sargent's *The Green Parasol*, and *In the Mountains*; Mr. Mark Fisher's watercolours; *Dunster Castle—The Horse Show*, by

Studio-Talk

Mr. A. Carruthers Gould; *Lincoln from the Fens*, by Mr. A. W. Rich; *The Sea Shore*, by Mr. Fred Mayor; *Portrait Study*, by Mr. A. Rothenstein; and *A Cornish Farm*, by Mr. Charles Stabb.

We have received from Messrs. W. Marchant & Co., proprietors of the Goupil Gallery in Regent Street, a printed circular in which they protest against the action of the Imperial Arts League, recently formed "to promote personal intercourse between artists and others interested in art," in refusing to admit to membership their principal, Mr. William Marchant, who it appears had been invited to assist in forming the League and had already become a Foundation Member. They state that he was subsequently excluded in pursuance of a rule which, while declaring that all British artists and "all lovers of art" shall be qualified for membership, goes on to disqualify "all persons engaged for profit in the business of selling, buying, or valuing works of art, or reproductions thereof, other than their own works, or reproductions of their own works," etc. As a protest against the attitude of the League towards dealers as a class, Messrs. Marchant & Co. have intimated that they will henceforth refuse to members of the League the facilities of exhibition and of sale at the Goupil Gallery, which, as every one knows, has hitherto been intimately identified with the pro-

gressive elements in modern art. It is, of course, for the League to regulate their own policy in the matter of membership, but it can hardly have escaped the framers of the rules that the one we have quoted was bound to give rise to some resentment, as seeming to impute to picture dealers among others a purely mercenary interest in art—for it is clear that they are not regarded as "lovers of art." We understand, however, that the rule as at present framed was objected to by some of the members, and that it is likely to be modified.

But for the anxiety which Mr. R. Anning Bell sometimes shows to compromise with the great British public, he might be spoken of as certainly one of the significant figures in the art history of the present time. But, anyhow, Mr. Anning Bell has the characteristic that was Titian's: that with the advance of his years his art continues advancing to something more profound and free. *Found, The Great Cloud, The Three Marys at the Sepulchre*, these three panels, shown with water-colours at the Leicester Gallery, testify to this continued advance.

The two water-colour drawings by Mr. William T. Wood, here reproduced, have been selected from that artist's exhibition at the Fine Art Society's Galleries last October. Mr. Wood has attained



"RUIN AND DESOLATION" (WATER-COLOUR)

BY WILLIAM T. WOOD



"MOONRISE" (WATER-COLOUR)
BY WILLIAM T. WOOD



"LE JOUR DE FÊTE" (STATUETTE IN MARBLE)
BY MAX BLONDAT

much command over the effects of changing weather, and a noticeable feature of his work is a certain scholarship in the matter of tree-formation. His handling is always vigorous, without being insensitive to the charms of detailed definition.

At the Baillie Gallery the chief feature has recently been the paintings of Mr. Norman Wilkinson. This artist aims steadily at decoration in his art, he has in a supreme degree one of the qualities of a decorator, a sense of "static" beauty. It is in landscapes, *Box—in the Village* or *Box—Summer Morning*, that he

introduces us to something that is Maeterlinckian. "A house lost in the heart of the country, an open door at the end of a passage, a face or hands at rest, and by these simple images will he add to our consciousness of life." Thus has Maeterlinck written of this type of artist. Where Mr. Wilkinson fails us, if he will allow us to say so, is where he turns to depicting action; he still retains the decorative feeling, but in the attitudes they assume his models sometimes look as if petrification had fallen upon them.

Messrs. Carfax have been showing at their gallery some drawings by Mr. C. Maresco Pearce. Mr. Pearce is a draughtsman with a distinct sense of style, and an appreciation of the incident of unassuming architecture and the picturesqueness of quays. He works with pencil touched with wash.

The French sculptor, Max Blondat, whose beautiful creations our readers may recall in past exhibitions of the Royal Academy, excelled himself in the exquisite group known as *Jeuneses*, first exhibited at the Salon in 1907, replicas of which surmount fountains at Düsseldorf and Zurich, and of which a fine copy on a small scale was one of the chief attractions at the last Academy. Born at Bourgogne M. Blondat made his first appearance at the Salon with his *Jeanne d'Arc sur le Bucher*, and at the same time as the *Jeuneses* was exhibited in 1907 a marble statue called *Amour*, which was bought by the State and is now in the Luxembourg. The two works, which excited general admiration, won for their author the National and Academy



"L'AMOUR ENDORMI"

BY MAX BLONDAT



"JEUNESSES" : MARBLE GROUP SURMOUNTING A FOUNTAIN

BY MAX BLONDAT

prizes, a first-class medal, and the distinction known as *hors concours*, with that of being made a member of the jury. At the Brussels Exhibition of 1910, the fountain called *Rives et Fleurs* received a first prize, and M. Blondat is now engaged on a sepulchral monument and yet another fountain that will appear at the next Salon.

Interesting exhibitions to be recorded are those of the Hon. Walter James at Messrs. Dowdeswell's, and portrait etchings by Mathilde de Córdoba at that gallery; illustrations to Japanese fairy tales by Mr. Warwick Goble, and watercolours by Lady Louisa Charteris at the Fine Art Society's; water-

colours by Mr. Frank Galsworthy, illuminations by Miss Jessie Bayes, and animal studies by Professor Unno Bisei, of Tokio, at the Baillie Galleries. The London Sketch Club Exhibition in December was successful as always, and if anything more attractive in its own vein than ever.

The water-colour drawing of *The Old Bridge, Staithes*, which we reproduce on page 320, is one of two by Mr. Oswald Garside, of Barnes, which were acquired by the Warrington Corporation for their gallery, and the original was exhibited at the Royal Academy four years ago, and at the Paris Salon a year later.



"THE OLD BRIDGE, STAITHES" (WATER-COLOUR)
(Acquired by the Warrington Corporation)

BY OSWALD GARSIDE

DUBLIN.—Mr. Dermot O'Brien, the new President of the Royal Hibernian Academy, is certainly doing his best to rouse the Dublin public from the apathy and indifference with which they have long seemed to regard matters of art, and under his able and energetic leadership the Academy promises to come in o line with the other representative artistic bodies of international importance. The very remarkable loan exhibition of prints, ancient and modern, which was organised by Mr. O'Brien, with the assistance of Captain Neville Wilkinson, Uster King of Arms, and Mr. W. G. Strickland, Registrar of the National Gallery of Ireland, and formally opened by the Lord Lieutenant, has aroused unusual interest. It was comprehensive in character, representing every branch of the engraver's art. There were woodcuts from Dürer to Charles Keene, and line-engravings from Schöngauer to Woollett and Nicholas Delaunay. The etcher's art was finely and amply represented by such masters as Rembrandt, Hollar, Whistler, and Méryon in the past, and

Short, Strang, and Cameron in the present; while a splendid display of mezzotints showed the progress of the art from Rupert and the pioneers to J. R. Smith and the other 18th century masters, and its latest development with Frank Short. Aquatint and lithography were also well represented.

During the course of the exhibition an interesting series of lectures and practical demonstrations was given in the galleries. Captain Wilkinson discoursed generally on the history of engraving, and Mr. William Strang, A.R.A., interested his hearers with a learned disquisition on etching and line-engraving, and later executed a dry-point in public. Mr. Malcolm C. Salaman had a large and appreciative audience for his popular lecture on "Mezzotint, its artistic and historic value," illustrated by numerous lantern-slides of Old English Mezzotints, most of which appear in the Special Winter Number of THE STUDIO. To show practically how these were done, Mr. Dermot O'Brien scraped from the life a spirited portrait of Sir Henry Grattan-Bellew.

Mr. W. G. Strickland gave a very interesting lecture on the famous Irish engravers; Mr. L. E. Lawrenson explained and demonstrated the processes of aquatint and colour-etching; and Mr. F. E. Jackson lectured informally on lithography, and delighted the students of the Academy by doing a drawing on the stone, and showing them how to print from it. It is to be hoped that this exhibition will inspire and discover some embryo McArdeells and Houstons in the Dublin of to-day.

PARIS.—Despite his very humble origin, Pierre Bergeret was enabled, simply by the contemplation of that perfection of which Goethe speaks somewhere, to acquire the taste which is the natural outcome of such contemplation, and as the disciple of Isabey, whose memory he revered, to succeed in becoming an artist in the very best sense of the word. And indeed who will deny that he was in fact a great

artist, this man who carried his modesty even to the point of unsociability and boorishness, and whose chief care was to produce in the seclusion of his studio works which should truthfully embody his aspirations?

A recent posthumous exhibition in Paris of Bergeret's work came as a veritable surprise to all such as were happy enough to be able to appreciate this manifestation of an artist's inmost soul, and of his proud and noble individuality. One had further the opportunity of judging with what dexterity, prodigious almost, he excelled in the art of painting "still life," how wonderfully he was able to give to common objects an astounding appearance of reality, how marvellously he painted the gleam of copper, the transparency of glass, the light on metal ware, or the sheen on the scaly body of a fish. His paintings of prawns and lobsters are proverbial, and no one has depicted more exquisitely than he the bloom on fruit.

In the painting of interiors Bergeret attained an incontestable mastery, and his pictures in this *genre* were among the most successful exhibits in the recent Salons of the Société des Artistes Français, where he was at one time a member of the hanging committee. These interiors, one of which we reproduce, breathe an atmosphere charged with memories of a past splendour, and which seems, as it were, to caress the rare old china and *objets d'art* placed so admirably upon the exquisite Louis XV. tables, as though Mme. la Marquise of olden time had just passed through the rooms, and a faint perfume seems to cling to the rich lace rendered with such marvellous fidelity.

How then, one is tempted to ask, could a



"INTÉRIEUR DE SALON"

BY PIERRE BERGERET

man of such humble birth, of such a shy and retiring nature, arrive at this degree of perfection in his art? The answer is that, as was remarked above, Bergeret was able, by careful study and by sedulous contemplation of perfectness, to educate and to refine his taste so as to be able to appreciate to the full whatever beauty lurked in anything he looked upon. In him we feel we have a tried artist, whose untimely death cut him off in the full tide of his artistic achievement. L. H.

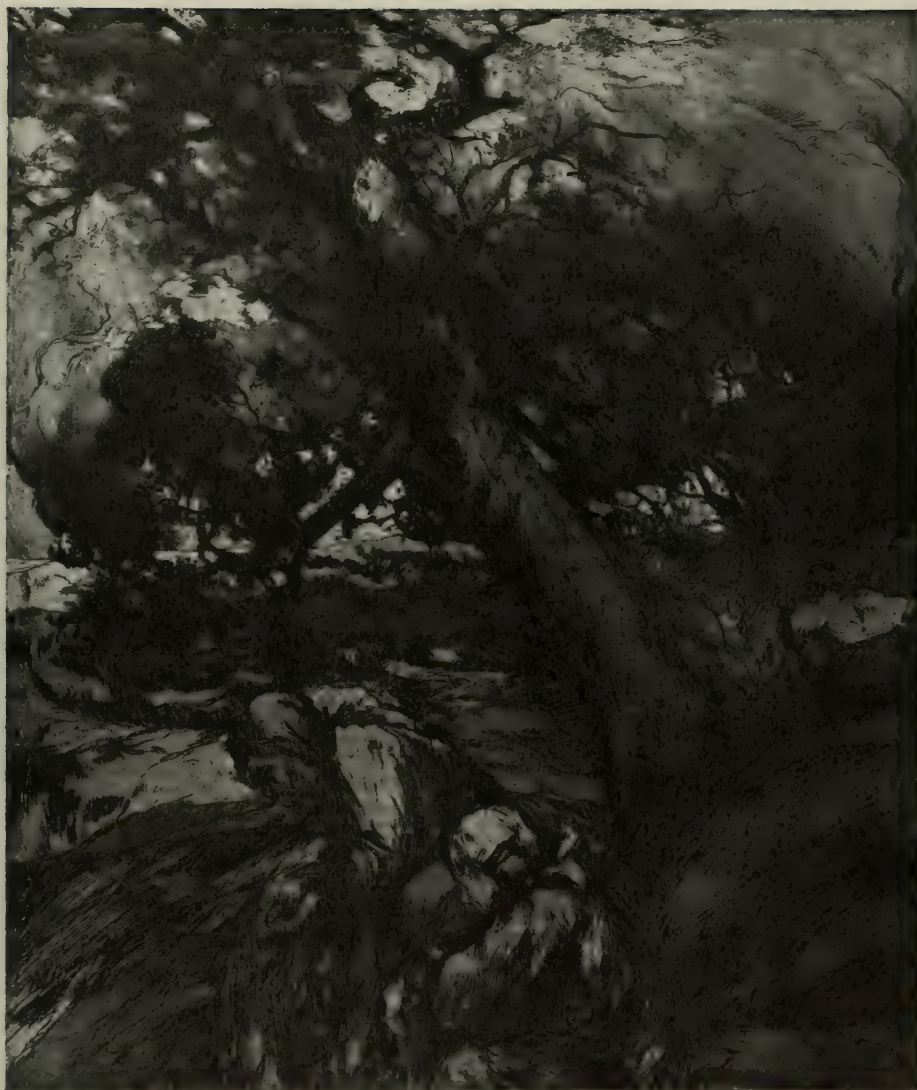
At the Allard Galleries in the Rue des Capucines last month, a comprehensive exhibition of works by the Swedish artist, Emile Zoir, organised under the auspices of an influential committee of artists and critics, was inaugurated by M. Dujardin-Beaumetz, Under-Secretary of State for the Department of the Beaux-Arts. The number of works which were gathered together to represent the *œuvre* of this artist amounted to no fewer than a hundred and sixteen, the majority of them being oil paintings and etchings, and as M. Zoir is still a young man, such an *ensemble* betokens a fund of

energy which is quite exceptional. He is a native of Gothenburg, and in this Swedish maritime town he lives and works during a large part of the year. It was, however, at the École des Beaux-Arts that he received his technical training, and thus he has come to look upon France as his second fatherland. He has also travelled and worked much in other European countries, notably in Italy, where, as M. Edouard André says in his preface to the catalogue of the exhibition, M. Zoir collaborated at one time with Prof. de Carolis and the painter Giovanni Costelli, and participated in the movement which aimed to restore vitality to the art of that country, then encumbered with a stale and sterile academicism. His travels abroad have not, however, had the effect of modifying to any appreciable extent his Northern characteristics. Both in his paintings and in his etchings he manifests a predilection for portraying the stern and sombre aspects of nature and humanity. The storm-swept rocky coast of his native country, the ports with their seafaring population enured to hardships, the forest with its awe-inspiring solitude,

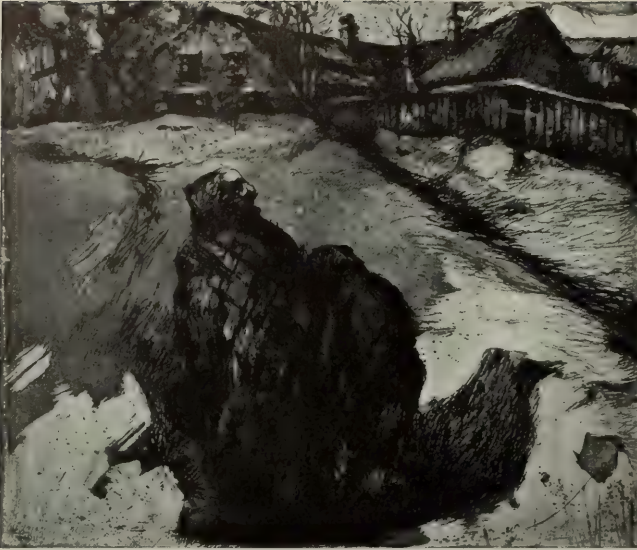


"AU PORT" (ETCHING)

BY EMILE ZOIR



"SOLITUDE." FROM AN ETCHING
BY EMILE ZOIR



"RETOUR DU HAMEAU" (ETCHING)

BY EMILE ZOIR

the twilight when all is still—these and kindred themes recur time after time in his plates and on his canvases. The sombre note is occasionally a little too predominant, and sometimes the absence of light makes it rather difficult to discover his intentions; but his work as a whole shows that the artist is endowed with a fertile imagination expressed in a broad and vigorous manner. The Musée de Luxembourg has acquired numerous proofs of his, and he has been the recipient of important distinctions elsewhere.

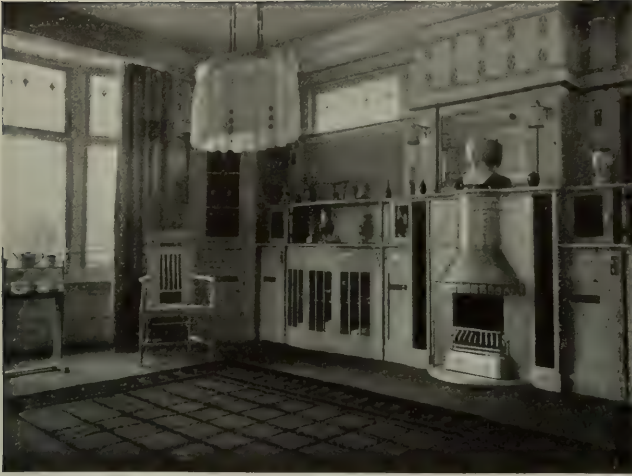
BRUSSELS.—After the striking victories gained at Turin in 1902, and at Milan in 1906, by the representatives of modern art in Belgium, one had hoped for similar triumphs at the Brussels Exhibition of 1910, and it is as incomprehensible as it is deplorable that this modern school of Belgian

art, whose influence has been felt in all the countries of Europe, should have been unrepresented there. As M. Hobe has written in "*L'Art Moderne*," "Now or never was the moment to appeal to the public for a verdict upon our work. I grant that the authorities have rather looked askance at the products of our brains, and so far have not entrusted to us the elaboration of plans for public works and buildings which are destined to form permanent records of their day. But here we had a unique occasion to make a display of our talent, and even had the result been disastrous, if it is

indeed true that our work is destined to have but an ephemeral existence, the evil could not have been permanent or lasting, as is the case with so many of the monuments and buildings which deface our public squares." On the other hand, the preface to the catalogue of the German section begins as follows:—"At the moment when our



FURNISHED COTTAGE EXHIBITED AT THE RECENT INTERNATIONAL EXHIBITION, BRUSSELS, BY M. VAN DE VORDE, ARCHITECT



M. VAN DE VOORDE'S COTTAGE: THE DINING ROOM

Art Industry is about to give an account of itself . . . of its aims and capabilities, it is only seemly that, before going on to speak of the work of our own country, we should remind ourselves of what our German artists and craftsmen owe to their Belgian confrères." The writer of the preface then proceeds to mention the names of Lemmen, Finch, Serrurier-Bovy, Horta, and goes on to explain the influence of and the exact position occupied by Henri Van de Velde, "whose name stands as a monument, so to speak, of the sympathy existing between German and Belgian genius."

MM. Serrurier-Bovy, of Liège, and Van de Voorde, of Ghent, exhibited at the Brussels Exhibition at their own private expense. In THE STUDIO of April, 1898, in an article entitled, "Some Artists at Liège," I endeavoured to show the very interesting effort made by M. Serrurier-Bovy to modernise the art of furnishing. "Building," he says, "upon those principles which, I am convinced, form the only durable foundation for a new art, I have sought

merely to study, to refine, and, above all, to simplify." The plans of the different rooms in the Serrurier pavilion were purposely commonplace in the extreme; they were, in fact, just such rooms as would be met with in the most ordinary house; there was no adroit dovetailing of one room into another, so as to give little odd corners capable of picturesque arrangement. In simple rectangular rooms the various interiors were arranged, their furniture was such as would look equally well in other sur-

roundings, the mural decoration such as admitted of its being applied elsewhere with the same success. The general effect was obtained by the pieces of furniture themselves, with the wall and ceiling decorations offering pleasing harmonies of colour and form. The cottage of M. Van de Voorde was distinguished by its admirable proportions and by the agreeable air of light and homeliness it gave. The architect was fortunate in obtaining the co-operation of Mme. Dangotte, who chose and arranged artistically the various useful and



M. VAN DE VOORDE'S COTTAGE: THE DINING ROOM



M. VAN DE VOORDE'S COTTAGE: THE KITCHEN

ornamental articles; of Mmes. Mabel Elwes and Meta Budry, who designed and executed the mural decorations and embroideries; and of M.

display of their national art, and had one been compelled to give a single prize for excellence in the Section of Decorative Art, it must have been

Acke, who made the furniture. ———

In previous articles upon the Exhibition we were only able to refer very briefly to the charming exhibits in the Salon Français des Arts Décoratifs, of which M. du Bousquet had the organisation, and M. Lambert the control of the architectural features and of the general scheme of decoration. In the section of Fine Arts, the French Commissioner, M. A. Saglio, and his coadjutor, M. Fritsch-Estrangin, made a superb



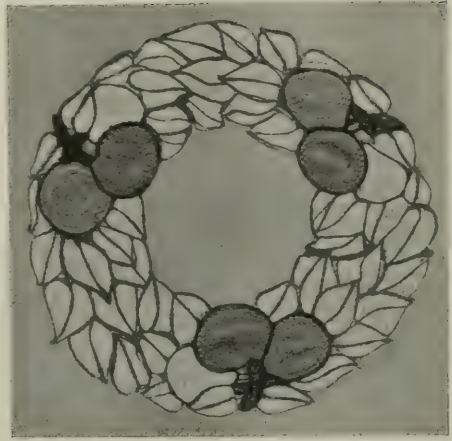
CURTAIN MACHINE EMBROIDERED ON GOLDEN-BROWN GROUND

DESIGNED AND EXECUTED BY MABEL ELWES

unhesitatingly awarded to the designer and executor of the very numerous and wonderful pieces, to the refined work of that master of his craft, M. Lalique, who materialised his beautiful visions in the exquisite little Salon of the perfumer Coty.

F. K.

BERLIN.—Among the latest inventions and fashions in the domain of needle-work much attention has been roused by the gauze-embroideries of the Munich painter and designer, Ernst Aufseeser, who



CUSHION COVER, MACHINE EMBROIDERED ON ORANGE GROUND. DESIGNED AND EXECUTED BY MABEL ELWES



CUSHION COVER EMBROIDERED ON ROYAL BLUE GROUND. DESIGNED AND EXECUTED BY MABEL ELWES

has had an exhibition in the show-rooms of Messrs. Friedmann and Weber. The artist designs, and the nimble fingers of his wife execute his pictures with admirable daintiness and reliability. This new work is a flat-stitch embroidery in glossy white linen thread on white gauze. The artist noticed by chance on a ball-dress of his wife that this work, turned round on the left side, assumed a peculiar charm of veiled transparency. He therefore actually designs now for the reverse side, and the

motifs stand out like applications outlined very precisely by the subtlest of stitches. The pictures are often underlaid with coloured material to heighten their effect on cushions, screens and covers. The success of this daring idea is principally ensured by Aufseeser's cleverness as a designer. He is full of amusing thoughts, and whether it pleases him to use figures from well-known fairy tales or popular subjects, to adapt materials from actuality or merely to invent, his pictures always tell his thoughts very clearly. He masters roundness and angularity, the swing of the flourishing



HAND-EMBROIDERED BEDSPREAD. DESIGNED AND EXECUTED BY MABEL ELWES



CUSHION COVER EMBROIDERED ON A GREEN-BLUE GROUND. DESIGNED AND EXECUTED BY MABEL ELWES
(See Brussels Studio-Talk)

line, and the bristling contour for satirical characterisation. He is equally firm and graceful, whether he undertakes floral subjects or the human figure. His spacing is excellent, and there is an old-world charm about his drawings which recalls some of the master-designers around Holbein, as well as the pencil favourites of the Biedermeier time. All these forms impress one as thoroughly home-grown; they are unmistakably German art.

Another interesting exhibition at Friedmann and Weber's was that arranged under the name "Art and Industry." Here we could study the growing activity of artists in commercial directions. Posters, business-papers, all sorts of packings for wares, showed that our industrial leaders begin to seek the assistance of reputed artists to gain popularity. Such work helps also to relieve pecuniary struggles among artists, and the taste and originality of the exhibits promised influential support in the education of our general taste.

At the Salon Cassirer a Van Gogh exhibition contained examples from all the different phases of this strange and pitiable painter. Everywhere we could recognise high-strung endeavours in mere technical attempts, and a taste untrammelled by selective exigencies. Whether we studied the first experi-

ments in the Hals and Rembrandt manner, Paris impressionism, or a period of colour-fanaticism, fulfilments were quite exceptional experiences; we had mostly to deal with dilettantism. The drawings were often of consummate energy, but at times they look like tightly woven nets which transform water, trees, air, meadows and rocks into numberless pot-hooks. Many visitors came to study these exhibits, but this time no buyers.

The Salon Fritz Gurlitt offered some real attractions in its November exhibition. Connoisseurs



HAND-SCREEN EMBROIDERED ON GAUZE. DESIGNED BY ERNST AUFSEESER. WORKED BY FRAU AUFSEESER



"THE THREE MAGI": GAUZE EMBROIDERY. DESIGNED BY ERNST AUFSEESER. WORKED BY FRAU AUFSEESER



"SLEEPING BEAUTY": GAUZE EMBROIDERY
DESIGNED BY ERNST AUFSEESER
WORKED BY FRAU AUFSEESER

were particularly interested in two newly-discovered paintings from the brush of Anselm Feuerbach. This German classic forms, together with Böcklin and Klinger, a group of romantic idealists in the second half of the last century, who stand in contrast to the Menzel and Leibl realism, as well as to the modernism of Liebermann's and Uhde's latest periods. Feuerbach's ideal was Renaissance art. He strove unremittingly for the grand and the ennobled expression, and this Michelangesque tendency received an individualistic stamp, a Rossetti ingredient, from a nervous and melancholy temperament. The self-portrait of the beautiful boy-artist was painted at the age of fifteen, when his parents had just made up their minds to send their young genius to the Düsseldorf Academy. Considering the age of the painter the work is remarkable for its sureness of touch and delicacy in the observance of light. A kind of glossy colour testifies to studies of the Dutchmen of the seventeenth century who had come under the influence of Italy. The *Portrait of a Young Girl* was painted during the Paris period, when Feuer-

bach worked under Couture and at the same time copied Rembrandt, Veronese and Velasquez. It is a finely modelled face and a charming piece of clear and strong colouring, as the dark-haired maiden is adorned with an ivy tendril and placed against a bright blue sky. The girlish type appears a strange forecast of the proud-featured Nana, Feuerbach's famous model of later years.

The collection of the earlier paintings of the brilliant Munich master, Albert von Keller, was another attractive item at Gurlitt's. The combination of exquisite colourism with precise and yet sensitive draughtsmanship was truly delightful. Each sketch bore the stamp of a discriminating taste; and the innate quality of refinement, with occasionally a somewhat overcharged æstheticism, seemed to be



"THE SEASONS" GAUZE EMBROIDERY FOR A BED-COVER. DESIGNED
BY ERNST AUFSEESER. WORKED BY FRAU AUFSEESER



"THE ROWING BOAT" CUSHION COVER EMBROIDERED ON GAUZE
DESIGNED BY ERNST AUFSEESER. WORKED BY FRAU AUFSEESER

the natural disposition for an art which serves the beauty of the elegant society lady as well as the mysteries of pathology. It was Gurlitt's point to impress our public with the mastery in feminine portraiture which is nowadays very rare in Germany. Like Blanche and Boldini, Keller does not mind somewhat *outré* poses, and he is apt to confound grace with fragility, but he can be placed by the side of Stevens, the Belgian, in his power to render the charm of form, the tasty costume and interior. Yet his palette is quite individual, and psychologic characterisation is always a first commandment.



PORTRAIT OF A YOUNG GIRL. BY ANSELM FEUERBACH
(By permission of Herr Fritz Gurlitt)

Our portrait of the *Baroness D.* is a fine colour-harmony in the white of the dress, the gold of the armchair, and a dark-blue background, whilst the reddish marble *fond* of his *Study* forms a fine contrast to the dark Italian female profile.

A collection of landscape paintings and drawings by Louis Gurlitt drew fresh attention to one of the best German landscape painters of the middle of last century. Visitors of public galleries in various German towns have long loved the heartfelt and conscientious works of this adorer of North German and Italian nature, yet a comprehensive new show came like a surprise to the art-loving world. There were some large views of woodland and mountain scenery which are keen in



PORTRAIT OF THE ARTIST AT THE AGE OF 15
BY ANSELM FEUERBACH
(By permission of Herr Fritz Gurlitt)

the grasp of territory and delicious in the rendition of clouds, of light-effects, and the manifold graces of foliage and rock formations. Gurlitt is no romanticist, but a strong and quiet admirer of beautiful reality. His exhibition helped to assure to him the prominent place he deserves. J. J.



STUDY. BY ALBERT VON KELLER

VIENNA.—It was a happy thought on the part of the Hagenbund committee to invite the leading artists of Sweden to exhibit in their gallery. The exhibition, which was held during the past autumn, was in every way a success, and for once even the critics were agreed as to the general high quality of the work. Most of these artists, if not all of them, are already known to the readers of THE STUDIO, prominent among them being Anders Zorn, who contributed a collection of those etchings for which he is celebrated; Ferdinand Boberg, who was a new-comer to Vienna; Sigge Bergström, who sent some characteristic wood-engravings, and Carl Larsson, whose pictures are more familiar to the Viennese, for there is something in them which makes his work linger in the memory. The twin brothers, Emil Oesterman and Gustav Bernhard Oesterman, both portrait-ists of repute, were well represented. Emil's double portrait, *After the Banquet*, attracted much attention by the fine quality of the painting, the easy pose and the general conception. Both brothers have a remarkable faculty for catching the right moment and the right pose, which, coupled with a reserve in treatment and an absence of anything pertaining to mannerism, makes their portraits still more interesting on closer observation. Otto Hesselbom's *View over Lake Aerran* reminded one of the slow and solemn tones of a Beethoven adagio, and his *Winter Evening in the Forest* was another impressive landscape. Oscar Bergman, one of the younger artists, though evidently influenced by Japanese art, is nevertheless original in his treatment. He has an open heart for nature, but nature in her gentler moods. He works in

water-colour, lead pencil, and coloured chalks, and attains his effects without seeming effort. Gustaf Fjaestad delights in portraying nature clad in that snowy garb so familiar to inhabitants of northern latitudes, and his pictures are very effective and show a keen insight into nature. Anshelm Schultzberg sent two excellent landscapes—both of them evening effects in early Spring; and some capital pictures came from Oscar Hullgren, Wilhelm Behm, Gunnar Hallström, G. Kallstenius, E. Norlind, Oscar Björck, Eke Hedberg, Axel Fahlcrantz, P. Svedlund, and Olle Hjortzberg. Save for a bronze relief portrait of Prince Eugen, another unnamed, and some medals by Erik Lindberg, the sculpture was confined to the works of Carl Milles, who was represented by numerous small objects, portrait busts and monumental works, all showing the mind and hand of a master. A. S. L.



PORTRAIT OF BARONESS D.

(See Berlin Studio-Talk)

BY ALBERT VON KELLER



"AN APRIL EVENING ON THE SENNE"

(Hagenbund, Vienna)

BY ANSHELM SCHULTZBERG

BUDAPEST. — Among the Hungarian artists of distinction Professor Robert Nadler, of the Royal Hungarian College of Art, certainly deserves a place. He began his career as a designer of architectural subjects and to this day teaches applied art, his class being justly esteemed for the beautiful decorative leather work executed in the Batik manner by the pupils. Only at a later period did Prof. Nadler take up painting. He has never specialised in any one branch of art, as he considers that an artist should be perfectly free and carry out his inspirations without reference to the thoughts of others. Schindler, under whom he studied for about eighteen months in Vienna—practically all the instruction he ever had—inspired him with a love of nature at a time when nature was mostly ignored. Attracted to the Austrian Alps, the valleys of Tyrol and the lovely Salzkammergut, these regions of indescribable loveliness appealed strongly to his sensitive nature. Then a desire to witness something of Oriental life led him further afield—to Egypt, to Tunis, to Bosnia and to Dalmatia. A

series of paintings was the result of his journeyings, one of which, *A Street in Travnik*, is reproduced on p. 335. This picture, besides its fine atmospheric qualities, shows that the artist is an excellent draughtsman, and that his early training in architecture has proved of service when handling such *motifs*. The same accuracy of drawing is to be seen in *Porto Place, Ragusa*, also reproduced. This fine old fortress, built on precipitous rocks, dominates Ragusa, and is here depicted under the rays of the setting sun. Prof. Nadler has painted some interesting seascapes and has also met with some success as a portraitist, but it is perhaps as a landscapist that he is at his best. Since his appointment to the College of Art he has made a special study of Hungarian landscape and of the Hungarian peasants. This is an interesting field of work, for many of the villages remain practically as they have been for generations. Prof. Nadler is President of the Hungarian Water-colour Society, an Honorary Member of the Art Teachers' Guild in London, and President of the Exhibition Committee of the Royal Hungarian Society. A. S. L.

ART SCHOOL NOTES.

LONDON.—Sir Edward Poynter, in his speech at the Royal Academy on the occasion of the prize distribution, was not sparing of criticism, but his remarks showed that on the whole the Academicians were pleased with the work done in the schools last year. He regretted that the attendance was comparatively small in the school of sculpture—a school that was, he said, second to none in Europe; praised the designs for decoration and the paintings from the nude, and expressed his satisfaction that the drawings from the life showed some recovery from their “recent untidiness.” The President was not complimentary to the men students, and said that they were being outstripped in the race by the women, who, he thought, excelled them in earnestness and assiduity. The results of the competitions, which were afterwards announced, showed that the criticism of the men was not unreasonable.

The most successful student of the year was

Miss Margaret Lindsay Williams, who won the Creswick prize of £30 for landscape with a conscientious and careful study of *Wild Flower Growth by a River Bank*; the first medal and £20 for drawing from the life; the second Armitage prize, and the silver medal and £25 for the Cartoon prize, for which she had submitted an exceptionally good illustration of the subject, *A Veiled Figure suggestive of Silence*. Miss Lindsay Williams, who is of Welsh birth, received her earliest artistic training at the Cardiff School of Art. Mr. Ralph Longstaff's bold design, *Bathers*, for the decoration of a portion of a public building, was curiously unlike any of the other works in the competition. It was the subject of considerable discussion on the prize night, and was generally admired. The painting from the nude with which Miss Katherine Frances Clausen carried off the medal was one of the best that has been seen of late years in this competition. The Armitage competition was not very interesting. The first prize of £30 and a bronze medal was gained by Mr. Gerald L. Brockhurst. In the competition for painting a



“PORTO PLACE, RAGUSA”

(See *Budapest Studio Talk*, p. 333)

BY ROBERT NADLER



"A STREET IN TRAVNIK, BOSNIA"

(See *Buda Pest Studio-Talk*, p. 333)

BY ROBERT NADLER

head from life the work collectively was below the average of the preceding year, but the study by Mr. J. H. Gardiner, who won the first medal, was remarkable for its observation of character. The modelled work was of a high average, as it has been for several years past at the Academy. The best things were those of Mr. P. B. Baker and Mr. N. A. Trent. Mr. Baker's model of a design, *The Entombment*, was most happy in its arrangement, and well deserved the prize that was awarded to it.

Mr. George Clausen, R.A., Mrs. Reynolds-Stephens, Professor Selwyn Image, Mr. Herbert Dicksee, Mr. David McGill, and Mr. C. de Gruchy, awarded the prizes in the competitions of the South Kensington (Royal College of Art) Sketching Club. In the landscape section the general standard was good, and some of the unsuccessful exhibitors ran the prizewinners very close indeed. The Principal's prizes for the best sets of sketches in colour were taken by Mr. W. O. Miller, Mr. H. Brownsword, Mr. G. H. Day, and Mr. C. Norris, for very creditable groups of landscapes. The prize offered by

Mr. E. W. Tristram for the best set of studies of one form of artistic craft produced so good a competition that Professor Image and Mr. McGill increased the one award to three, which were carried off by Mr. R. A. Wilson, Mr. R. O. Pearson, and Mr. A. Ward. Miss Hannay won the prize for the best study of cloud forms, and Mr. H. A. Budd the prize for figure composition with a Bacchanalian group in water-colour, illustrating the subject, *A Festival*. The etching competition for the prize offered by Mr. Frank Short, A.R.A., and Miss C. M. Pott, resulted in the victory of Mr. S. Anderson; and the prize for a design for a stained glass window fell to Mr. R. O. Pearson, who also gained the prize given by Professor W. R. Lethaby for the best piece of workmanship in any one of the artistic crafts.

In the Gilbert-Garret Competition between the students' sketching clubs of London, the Royal College of Art once more carried off the Award of Honour, and with it no fewer than three first prizes. Most of the London art schools took part



DESIGN FOR A NURSERY FRIEZE

(Gilbert-Garret Competition, 1910, First Prize for design)

BY W. PAYNE-GALLWEY

in the competition, and all were fairly represented with the exception of the Royal Academy, which rarely shines in these contests, probably because its stronger students are fully occupied in working for the many prizes that are in the gift of the senior art institution. Mr. George H. Day, of the Royal College of Art (South Kensington), made what is possibly a record in these competitions by winning the first prizes both in figure and landscape. His admirable sketch in oil, illustrating a scene in the Japanese Village at the White City, which gained the figure prize, is reproduced in colour on the opposite page. Mr. W. Macmillan, another South Kensington student, won the first modelling prize with a vigorous study of a man struggling with a captured eagle; Mr. W. Payne-Gallwey, of the Grosvenor School, the first prize for design, with a quaintly humorous nursery frieze; and Miss Hickson, of the Royal Academy, the first prize for an animal subject, with a painting, pleasant in tone, of horses in a sunny landscape. The other prizewinners included Mr. A. Cooper (two), Mr. H. A. Budd, Mr. C. Worsley and Mr. Preston, all of South Kensington; Miss Cecil M. Sprot and Miss M. Caldwell, of the Calderon School of Animal Painting; Miss V. Parkes, of the Gilbert-Garret Club; Mr. Dendy, Mr. F. C. Witney and Miss M. Thrupp, of Lambeth; Miss E. Bradbury, of Clapham; and Miss E. Busse, of the Polytechnic (Regent Street). The judges in the competition were Mr. Arthur Hacker, R.A.; Mr. Alfred Parsons, A.R.A.; and Mr. W. R. Colton, A.R.A.

Mr. Charles Sims, A.R.A., who is one of the visitors at the Byam Shaw and Vicat Cole School of Art, recently gave the students a valuable practical lesson by painting a head in their presence, and explaining stage by stage his method of working. The head was painted in oil life-size and was finished in about two hours. The Byam Shaw and Vicat Cole School was only opened a few months ago in its newly erected studios in Campden Street, Kensington, but its pupils have

already settled down to steady and serious work. Courses of lessons in water-colour painting have been arranged under the direction of Miss Eleanor Fortescue Brickdale, A.R.W.S.; there is a class for portrait painting under Mr. W. Dacres Adams, and another for pen-and-ink work and all kinds of book embellishment by Mr. Byam Shaw.

At the Heatherley School the autumn exhibition of sketches showed a great advance upon that of last year. The work was not judged for prizes, but the competitors themselves gave their votes to what they regarded as the best studies in each section. For figure composition, Mr. J. B. Baldwin; and for landscape Mr. F. Holmes secured the majority of suffrages; in design the honours were taken by Mr. S. W. Stanley.

W. T. W.

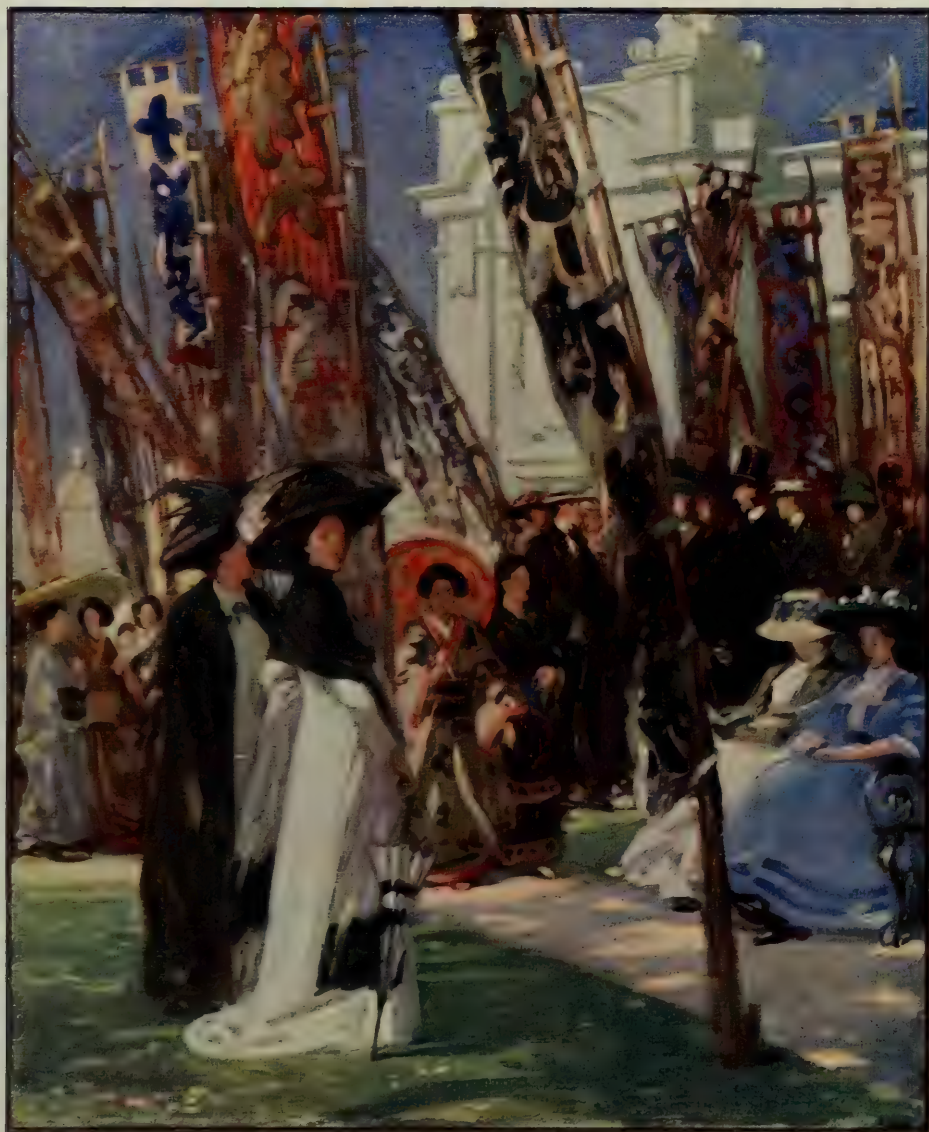
BELFAST. —The annual exhibition of work by students of the School of Art at the Municipal Technical Institute, was held in November, and the quality of work shown pointed to a general advance in



SKETCH DESIGN FOR MURAL PAINTING

BY EMMA G. GREW

(Municipal School of Art, Belfast)



Reviews and Notices



DESIGN FOR SGRAFFITO TILES
BY ELIZABETH R. GILMORE
(Municipal School of Art, Belfast)

the standard of achievement. Mr. A. Dawson, the Headmaster, and those who assist him, fully recognise the importance of encouraging the exercise of the imaginative faculty on the part of students, and to this policy is undoubtedly due that freshness and variety which distinguished this exhibition from those of previous years. Even in the drawing and painting section, where one generally expects to find a certain amount of sameness, the manifestation of individuality was highly gratifying. The strength of the School, however, lies in the section of Applied Art, and rightly so, having regard to the important position which Belfast occupies as a centre of industry. The needs of the locality are kept in view in the prominence given to textile design generally, and to the crafts of lace-making and embroidery, and many excellent examples of this kind of work were displayed in the exhibition. It is interesting to note that Celtic *notifs* play a considerable part in the designs, and, also that Irish point lace, Irish crochet, and Carrickmacross lace, figure in the curriculum, special teachers being appointed for these subjects. Stained glass work is another subject which is being pursued with marked success, and here, too, local interests are considered.* The best thing in this department at the exhibition was Miss Elizabeth Ball's cartoon for a window representing *Deirdre at the Height of Willows*, which is among the illustrations here given of the students' work (p. 340). Wood engraving and poster designing are subjects which attract the students, and among the exhibits were some examples of posters printed from linoleum blocks. In the pottery section the chief interest centred in the tiles made from a clay found in the Lagan

Valley, with which experiments have been made for some time past in the School. The jewellery, metal-work, and enamelling classes contributed their quota to the exhibition, and the work here also testified to the wisdom of the policy of combining craftsmanship with design. The School did well at the last National Competition, when three bronze medals, besides numerous minor awards, fell to the students.

REVIEWS AND NOTICES.

Reminiscences of Rosa Bonheur. Edited by THEODORE STANTON. (London: Andrew Melrose.) 12s. 6d. net. Collected from a great variety of sources, the journals and correspondence of the artist herself, of her relations, friends, and mere acquaintances, as well as public notices of her and her work having been laid under contribution, these *Reminiscences* give a very complete and, on the whole, probably truthful picture of a unique personality, of which virile force and warm-hearted impetuosity were the dominant characteristics. Few even of the many artists whose early careers have been beset with difficulties have endured such privations as did the famous animal painter, for as a child she was often face to face with actual destitution, and it was not until middle life was passed that she knew what it was to be free from anxiety on her own behalf and that of those most dear to her. Bravely from the first she faced privation, earning before she was in her teens a pittance at all manner of uncongenial tasks, and sharing all



DESIGN FOR A TEACLOTH IN WHITE EMBROIDERY
BY JOHN JOHNSTON
(Municipal School of Art, Belfast)

Reviews and Notices



"DEIRDRE AT THE HEIGHT OF
WILLOWS": CARTOON FOR
STAINED GLASS. BY ELIZABETH
BALL
(Municipal School of Art,
Belfast)

she earned first with her parents, and later with her father's second wife—who succeeded her own idolised mother—and her young step-brothers and sisters. No attempt is made by the editor to define the place of Rosa Bonheur in art, or to criticise the paintings of which black-and-white reproductions are given, but this omission is atoned for by the absorbing personal interest of the Reminiscences, especially of those relating to the closing scenes of the struggle with Germany, for the artist remained in her country home near Paris all through the siege, and attributed to her own bold attitude the freedom from molestation which she really owed to the chivalry of the enemy she so bitterly detested.

Pewter and the Amateur Collector. By EDWARDS

J. GALE. (London: Philip Lee Warner, 1910.) 7s. 6d. net. The scheme of Mr. Gale's work is the modest one of assisting amateur collectors; but as a matter of fact the information and advice given are so sound and practical that the volume may be assured of a welcome even with the experienced connoisseur. Over and over again the writer insists on the importance, not merely of reading about pewter and visiting collections in museums, but of acquiring personal familiarity with the care of handling and studying it intimately. As an American, he has had exceptional facilities for studying the pewter ware of his own country. The industry was introduced by early immigrants into the Transatlantic colonies, and in the chapter dealing with this branch Mr. Gale devotes a more thorough and systematic treatment than it has ever received before, and such that should prove a valuable contribution to the literature of the subject. In Europe pewter-making received its death-blow through the introduction of crockery ware for table-purposes; but in America the industry, adapting itself to native requirements, obtained a longer lease of life through its development into fresh channels. For example: oil lamps of pewter ware may be regarded as pre-eminently



DESIGN FOR PANEL BASED ON CELTIC STYLE, CHRISTIAN
PERIOD. BY FRANCES H. DUNCAN
(Municipal School of Art, Belfast)

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an American product. Indeed, the list of articles made of pewter—a list following the historical review in Chapter ii.—affords convincing testimony to the remarkable adaptability of the ware. One of the chapters is devoted to technical matters, such as the composition of the alloy, methods of working, and the distinctive qualities of the finished product; another deals with modern pewter and various wares of the eighteenth and nineteenth centuries, including notes on Britannia's metal, white metal, and blocked tinware, and the volume concludes with some useful hints to collectors as to the proper method of cleaning and polishing pewter, and on the various ways of placing and arranging a collection for displaying it to the best advantage. The half-tone plates are admirable as reproductions, and present, moreover, a good selection of typical examples.

Napoleon in Caricature; 1795—1821. By A. M. BROADLEY. With an Introductory Essay by J. HOLLAND ROSE. (London: John Lane) 2 vols., 42s. net. The caricatures of Napoleon were once estimated to number no less than eighty thousand. Those known to Mr. Broadley, perhaps the most diligent explorer we have in the field of Napoleonic literature, fall far short of that number, but the fact that so many as two thousand should have survived to come under his notice, shows how large a part caricature played in the political world of a century ago. A very large number are reproduced in these volumes, a few of them in colour, and as reproductions they leave nothing to be desired. To the student of the Napoleonic period the work is therefore one of absorbing interest, and is made the more so by Mr. Broadley's illuminating commentary; but it has also a considerable interest to the modern artist, for though only a small proportion of the picture-satires here resuscitated deserve to be called artistic, there are discernible in very many of them—even the coarsest—certain qualities vital to successful caricature, which much modern work seems to lack. The old caricaturists discovered delightful freedom of line and the wittiest of styles in their haste to arrive at once at the spirit of the matter; and the moderns, returning to these old prints, sometimes take up this style and expect to take its secret along with it, as if, with the old cartoonists, the style came first, as it does with themselves. The book is really a valuable addition to artistic literature.

English Woodlands and Their Story. By HOUGHTON TOWNLEY (London: Methuen), 15s. net. This pleasantly written book, with its numerous photographs, will be appreciated by all

lovers of nature, and, incidentally, it serves as a reminder to Englishmen that in the woods and forests which are so plentifully distributed over their country, they have a priceless possession, of which they ought to be proud, and which ought to be conserved at all costs. Burnham Beeches, Sherwood Forest, the New Forest, Epping Forest, the Forest of Dean, Windsor Forest, Savernake Forest in Wiltshire, Ashdown Forest in Sussex, are those whose associations and beauties Mr. Townley writes about, and of which he gives many delightful glimpses in his camera pictures, and he concludes the volume with a chapter on "Woodland Photography," which the devotees of the camera will find especially instructive.

John Lucas, Portrait Painter, 1828-1874. By his Son ARTHUR LUCAS. (London: Methuen & Co.) £3 3s.—Although none will withhold a tribute of appreciation to the conscientious care bestowed by the son of the portrait painter John Lucas, on the preparation of the copiously illustrated monograph concerning him, it is to be feared that the connoisseur will not endorse his judgment of his work. Popular though he was in his life time, John Lucas does not take high rank as an artist, for his portraits lack the distinction so characteristic of those of certain of his contemporaries. Some of them, notably the group of the *Two Sons of Mr. and Mrs. Milton*, *The Viscountess Palmerston*, *Samuel Rogers* and *Dr. Mitford*, are pleasing, but none of them approach the ideal of Tennyson expressed in the well-known lines quoted by Mr. Arthur Lucas as a heading to his first chapter. John Lucas began life as a mezzotint engraver, but early turned his attention to portrait painting, and from the first achieved—considering how great were his limitations—a truly remarkable success, so many were the commissions he received from the leading men and women of the day. It is his association with them that gives the chief value to his son's biography; the letters quoted from celebrities are of great interest, especially those from the Duke of Wellington and the correspondence between the artist and Miss Mitford, and between the latter and Mrs. Browning, whilst the characteristic anecdotes told of various noble sitters sometimes reveal peculiarities generally carefully concealed from outsiders.

The Parables. Illustrated by EUGÈNE BURNAND (London: Constable & Co., and Eyre & Spottiswoode.) Lim. edition, £6 6s. net. The *éclat* which greeted the publication of M. Burnand's illustrations of the Parables in 1908, shortly after the collective exhibition of the artist's works in

Reviews and Notices

Paris, has prompted the issue of a small English edition, and we do not doubt that the hundred copies of which this edition consists will be readily taken up in this country, for quite apart from the appeal which the subject-matter makes to a large public, the work must take high rank as a specimen of modern book production. Altogether there are seventy-two illustrations, counting the drawings which serve as tail-pieces; many of them are full-page plates, printed *hors texte*, and others again occupy nearly half a page at the head of each Parable, the text of which is given with variations. These latter are the only ones in which colour is introduced, and then mainly as complementary to the drawing. The admiration which M. Burnand's illustrations of the Parables has elicited from the eminent French Academicians, the Vicomte Melchior de Vogüé, who contributes a "preamble" to the book, will be shared by many, and no one who sees them will fail to appreciate the dramatic force and the intense earnestness by which these drawings are distinguished; nor does the European *provenance* of the human models used in the compositions detract in the least from their interpretative interest. As we learn from the "preamble," most of them have been taken from the neighbourhood of Montpellier, whence also the landscape features are derived. But, as the Vicomte rightly remarks, the parables are the spirit of the doctrine, and not the recital of historical facts; hence a considerable amount of freedom is perfectly legitimate. By way of preface, M. André Michel, of the Louvre, contributes a learned essay on the part played by the parables in Christian iconography.

A Picture Song-Book. By the EARL OF CARLISLE. (London: Smith, Elder & Co., and The Fine Art Society.) 21s. net.—The water-colour drawings reproduced in this book were not, we learn from the introductory note, originally intended for publication. It is true that a little awkwardness in some of the drawing betrays the unprofessional hand, but the colour is wholly attractive, and the pages give evidence of an undoubted gift for landscape painting and of decorative skill. Obviously the drawings are the work of an artist in the real sense, and there are many who will be grateful to the publishers for having induced their author to sanction their reproduction. Children will like this book because the illustrator is not afraid of incident in his pictures. It is well bound in blue cloth with gold lettering.

French Portrait Engraving of the Seventeenth and Eighteenth Centuries. By T. H. THOMAS. (London: G. Bell & Sons, Ltd.) 15s. net.—Mr.

Thomas traces the history of the French school of portrait engraving from the end of the first quarter of the 17th century, when it was inaugurated by Claude Mellan, till the Revolution brought it to an end, as it did many other things. The author shows an intimate acquaintance with the work of the engravers who flourished during this period of nearly two centuries, and on the strength of his knowledge he does not hesitate to rebut the charge of decadence which has been brought against the engravers of the 18th century, and even to assert the superiority of some of them over the early masters of the brush. The book contains an appendix, giving a list of practically all the engravers who practised in the centuries covered by it, and the 39 plates consist of admirable reproductions of representative examples of engraved portraits by the more notable among them.

The Isles of Scilly. Painted and described by JESSIE MOTHERSOLE. (London: The Religious Tract Society). 10s. 6d. net.—Those who saw Miss Mothersole's drawings when they were on exhibition at the Baillie Gallery in November last, will be glad to meet with them again as the illustrations to this delightful book about the Scilly Isles. The author gives an account of the history and the archaeology of the islands, and a very interesting description of her stay in this corner of Great Britain. The illustrations, of which there are twenty-five, all reproduced admirably in colour from water-colour drawings by Miss Mothersole, are a very attractive feature of the book, though one cannot but think that her work loses somewhat in charm and spontaneity by being carried to a rather too high degree of finish. The drawing of *Round Island from St. Helens* is the more successful, from having apparently been less worked upon.

Collection des Artistes Belges Contemporains.—*Albert Baertsoen.* Par FIERENS-GEVAERT. (Brussels: G. Van Oest & Cie.) 10 frs.—This latest addition to the series of monographs on living Belgian artists which Messrs. Van Oest have been bringing out during the past four or five years is concerned with an artist whose work is familiar to our readers. As a painter and an etcher M. Baertsoen has found his chief inspiration in the highways and byways of his own country, whose old houses and pellucid waterways he transcribes with so much feeling. With him, as M. Fierens-Gevaert says at the close of his study of the artist's career and achievements, "les pierres vivent, se meuvent, souffrent, sourient et ce qui dans l'antiquité était le plus beau des mythes devient chez le peintre de Gand la plus poétique des réalités."

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Numerous examples of his paintings, etchings and drawings are reproduced as illustrations to the volume.

Les Peintres Populaires. By CH. MOREAU-VAUTHIER. (Paris and London: Hachette & Cie.). 7 fcs.—Leonardo, Michael Angelo, Raphael, del Sarto, Titian, the two Clouets, Rubens, Rembrandt, Velasquez, Poussin, Van Dyck, La Tour, Reynolds, Greuze, David, Ingres, Delacroix and Corot are the masters whose lives and achievements are the subject of M. Moreau-Vauthier's brightly written narrative. The volume is nicely bound, and considering the excellence of the reproductions, which, though in black-and-white, are to be greatly preferred to some of the colour reproductions one meets with in popular books, is certainly cheap at the price.

Two of the serial publications with coloured illustrations which Messrs. T. C. & E. C. Jack have been bringing out recently are now obtainable in bound volumes. One is *The Louvre*, written by Messrs. P. G. Konody and M. W. Brockwell, who collaborated in the production of the companion volume on The National Gallery in London. The illustration to the volume consists of 50 reproductions in colour of famous paintings in the French collection, and though we cannot give unqualified approval to all of these, we perceive among them some which no one can find fault with. And with regard to the text, we must admire the courage with which the authors challenge the official attributions of a certain number of the pictures, notably several ascribed to Raphael, Leonardo and Titian. The other work is Mr. Foley's *Book of Decorative Furniture*, of which the first volume, containing eight parts, is now issued in cloth at 25s. net. The volume is a bulky one, and besides 50 plates in colour, contains a very large number of line drawings interspersed in the text. The material dealt with in this first volume covers an extremely wide range of production in Britain, France, Germany, Italy, Spain, Portugal and America, at various periods down to the 18th century.

The Verulam Club, which aims to produce great examples of literature in a manner befitting their contents, have made an appropriate commencement with *The Essays of Francis Bacon*, Lord Verulam, following it up with that classic of devotional literature, *The Imitation of Christ*, by Thomas à Kempis. These books are printed in a very legible type on British hand-made paper; the binding is substantial—designed for use rather than ornament—and each volume has a frontispiece in photogravure, and is sent out boxed. They are

published through Messrs. Chapman & Hall, at 6s. net each, and considering their excellent get-up they are well worth the money.

A dainty reprint of Tennyson's *Lancelot and Elaine* is issued by S. T. Freemantle, of London (in conjunction with the J. B. Lippincott Co., of Philadelphia), at the price of 7s. 6d. net for copies on hand-made paper, stiff vellum binding, and 3s. 6d. net for copies in velvet calf. Both editions are limited, and contain decorations by Reginald L. Knowles.

Who's Who for 1911, with its familiar red cloth binding, is remarkable value for half a sovereign. Something like 23,000 biographies occupy its 2,250 pages, and we are glad to see its field of utility enlarged by the inclusion of many notable foreign names. The new issue of *The Englishwoman's Year Book*, edited by G. E. Mitton, contains besides a vast amount of information, conveniently classified and arranged, bearing especially on the interests of women in all walks of life, a good deal also that is of general utility, and at the low price of 2s. 6d. net this annual, which is also bound in red cloth, should find its way into every family. Both these publications, as also *The Writers' and Artists' Year Book* and *Who's Who Year Book* (1s. net each), are issued by Messrs. A. & C. Black, of Soho.

A fountain pen in which liquid Indian ink can be used without clogging ought to find favour with artists. Waterman's "Ideal Safety" pen answers to this description. Mr. Bernard Partridge, the eminent cartoonist, has expressed himself delighted with this pen, and we can ourselves testify to its admirable qualities, one of which is that it is quite secure against leakage when carried horizontally.

OLD ENGLISH MEZZOTINTS.

The Special Winter Number of *THE STUDIO*, recently issued, has been devoted to those beautiful old English Mezzotints which form one of the most glorious pages in the history of British Art, and interpret *par excellence* the great painters of the Eighteenth Century. The letterpress has been written by Mr. Malcolm C. Salaman, the well-known expert on the subject, and tells the story of mezzotint engraving from its inception to its climax at the close of the Eighteenth Century and its decline in the early Nineteenth. The 128 illustrations have been selected from some of the most important private collections, and in each case the reproduction has been made from a fine impression of the plate.

The Lay Figure

THE LAY FIGURE: ON THE RISK OF BEING FANATICAL.

"I SUPPOSE you would accuse me of being old-fashioned if I were to declare my conviction that fanaticism is one of the most evil influences in Art," said the Art Critic. "Yet, even at the risk of having to defend myself against such a charge, I am prepared to give that as my opinion."

"I should say that you were not only old-fashioned, but an absolute reactionary as well," cried the Man with the Red Tie. "Why, fanaticism is the motive force in modern Art!"

"Yes, indeed," agreed the Young Painter, "there is no room in the world now for half-hearted enthusiasms. We must all be fanatics if we are to keep Art alive; the times are too strenuous to give a chance to any but the strongest beliefs."

"Which is the more important, the belief itself, or only the strength of it?" asked the Critic. "I object to the fanatic as an intemperate advocate of half-digested ideas. He does not reason; he sees none of the side lights on his subject; he only shouts his own crude view of things at the world and expects it to be accepted. Do you think that is right? Does it not matter what opinion you hold so long as you assert it vehemently enough?"

"I should say that any opinion would do if you have the courage to stick to it," laughed the Man with the Red Tie. "The mission of the fanatic is not to deal with subtleties of reasoning, but to put forward a plain proposition as vigorously as possible and not to allow it to be contradicted."

"You mean he should assert but never argue," returned the Critic. "That looks to me as if you knew that he had a weak case."

"No, no!" objected the Young Painter. "You cannot say that about the fanatic in Modern Art. It is the strength of his position that makes him fanatical. Why should he be tolerant when he knows he is right? If he condescends to argue, he admits that some other opinion than his might be permitted."

"But would you tell me," enquired the Critic, at what particular date in history the fanatic acquired infallibility. Why should the present-day fanatic be any more trustworthy than his predecessor of a generation or two ago?"

"I think you will find that the enthusiast in Art has always been on the side of progress," replied the Young Painter, "and, therefore, that he has always been worthy of trust and confidence."

"Oh, surely not," said the Critic. I am old

enough to remember the time when the general fanaticism took the form of blind worship of the Old Masters, and when nothing but slavish imitation of their works was allowed to count as Art. Would you say that made for progress?"

"You score one," laughed the Man with the Red Tie. "I am beginning to see what you are driving at."

"Well, of course," hesitated the Young Painter, our predecessors may have made mistakes. But I am sure we are on the right track now."

"How can you be sure?" asked the Critic. "Another generation may ridicule your enthusiasms as heartily as we do those of the men who declared that imitation of the Old Masters was the highest form of expression of which Art was capable. There is no finality in fanaticism; it changes with every period, and is swayed by every passing fashion. It is the resort of the intellectually destitute, and it is only too often a cloak for ignorance."

"Yet there must be strong convictions in Art, if there is to be any real progress," pleaded the Young Painter. "Surely you will admit that."

"Gladly, because it is the strong conviction I want," replied the Critic. "If there is this strong conviction, based upon reason and supported by intelligence, we shall have progress in Art from generation to generation. At present, what you call progress is only the swing of a pendulum which goes from one extreme to another but always covers the same ground. The fanatics of yesterday breed the fanatics of to-day; the pendulum swings from Old Master worship yonder to artistic anarchy here, and then it goes back again to the place from which it started. While this process continues there can be no forward movement."

"But what, then, is the remedy," asked the Young Painter.

"I know of none save a frank recognition that fanaticism is, as I say, an evil influence," answered the Critic. "We must curb our wild enthusiasms, and our intemperate desire to experience new sensations at all costs. We must think for ourselves sanely and temperately, we must study humbly, striving to discover what is good in all forms of Art—for there is something to be learned from them all—and we must not deny to any sincere student the right to be heard, simply because he does not hold the same opinions that we do. Let us avoid the dangers of fanaticism and seek safety in toleration."

THE LAY FIGURE,



EXHIBITION ROOM, NATIONAL SOCIETY OF CRAFTSMEN

JEWELRY AND LOAN EXHIBITS

THE FOURTH ANNUAL EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN BY J. WILLIAM FOSDICK

AT THE Fourth Annual Exhibition of the National Society of Craftsmen, held during the month of December in the galleries of the National Arts Club, we find both ancient and modern handicraft exhibited side by side. This system of arrangement has certain advantages. The layman may occasionally confuse the old with the new, but the craftsman gains much by seeing his own work beside that of great workers of other countries and other ages. Hence we find modern carved chests and boxes in juxtaposition with a half-dozen old chest fronts from Damascus. These latter, loaned by Mr. Lockwood De Forest, president of the society, represent a bold style of carving, which is still in vogue in Damascus, as it has been for five hundred years. Mr. De Forest has also loaned a set of three remarkable inlaid panels, both beautiful in design and technique. They are of the Hoshiarpur school and were exhibited at the Lahore exhibition in 1882.

There are examples of geometrical panel work, a type of handicraft which is fast dying out in Damascus, although it has been practised for centuries by the carpenters and wood carvers.

In the department of pottery there is a large case of ancient Chinese pottery, dating from the Han dynasty, 202 B.C. to 220 A.D., loaned by an un-

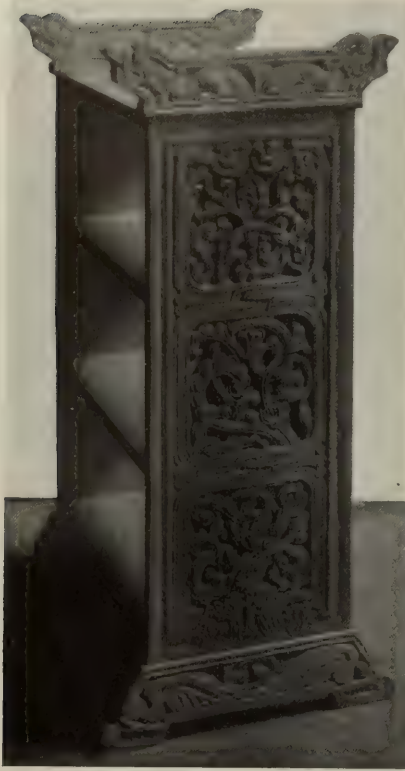
known collector, who is interested in the handicraft movement.

Here the students of Volkmar or Byrdcliff can study the granary urn, grain tower and other shapes or the silver iridescence of the marvelously beautiful hill jar and gain inspiration to produce something superb at their own wheel and kiln.

Through the agency of time these old Han mortuary vases have taken on a fascinating silvery iridescence which it is a delight to behold.

Mr. Charles Binns, who sends an exhibit from the Alfred Institute, is one of our most talented potters. Both Mr. Binns and his father were for many years connected with one of England's great faience industries. His collection of vases in varying tonalities of gray makes a distinguished exhibit. Mr. Binns's large vase of a fine gray green, with what he terms "sea-foam mat" surface, is fine in shape and tonality. A large jar in chestnut brown is also unusual and worthy of special notice.

The Misses Penman and Hardenburg exhibit in part the results of their interesting work at the Byrdcliff kiln during the last season, consisting of hand-modeled forms in beautiful mat glazes. The Volkmar Pottery sends a collection of vases in varying sizes, the nucleus of the collection being a large, finely proportioned mat-surfaced green vase. F. E. Walroth has successfully solved the difficult problem of incorporating flowers and leafage into the decoration of pottery without any suggestion of realism, without detracting in any way from the artistic ensemble.



MUSIC STAND
NORSE DESIGN

BY MRS. VON
RYDINGSVÄRD

For variety of tones the Van Briggles Pottery is justly famed and it has its own glazes, also. It sends an interesting collection of small pieces. Miss Dorothea Warren has a large case of decorated china, which possesses great technical excellence, although we are not always pleased with her color schemes. A big Satsuma bowl is fine in color, as is a beautiful smaller bowl of *café-au-lait* brown and turquoise blues.

Miss Hoagland exhibits, besides interesting pottery, a case of glazed clay necklaces, recalling in a way the strings of scarabs and beads of the ancient Egyptians. Our only criticism is that they look too bulky to wear, although they are handsome in color.

The recent work of the Marblehead Pottery deserves special mention, as it is dealing most successfully with the problem of conventionalized forms in the decoration of its wares.

In the department of wood carving are interesting

and always picturesque boxes and bellows by Karl von Rydingsvärd. An oak humidor by this artist is decorated with a motive in which two tilting knights are cleverly rendered.

Mr. Haswell C. Jeffery exhibits an oak chest designed and carved in a simple though technically excellent manner. George R. Ainsworth's collection of carved and gilded frames is fine in tonality and free from overornamentation. They possess much of the charm of antique frames.

Miss Josephine Taber exhibits an elaborately carved round oak frame, which we believe would be handsomer still if treated in gold and color.

Mrs. von Rydingsvärd exhibits a music stand of Norse design, conceived and executed with characteristic freedom. Miss Laura H. Cook shows a large Gothic coffer, which would interest the writer more were it given a richer surface by staining and waxing. The beautiful semitranslucent quality of properly treated wood surfaces should be taken into consideration more often by our crafts workers.

The Book Binders Guild, a sub-organization of workers within the larger society, is exploiting its own craft in a most admirable manner. By forming sub-committees and systematizing its exhibition work, splendid results have been attained each year. Here one finds loan exhibits of fine bindings but abundant evidence that the members of the guild are busy at their benches.

To lend added interest to this department a plough and press and sewing bench have been installed in the gallery, where actual demonstrations of bookbinding take place, while near by is a case filled with tools and materials employed in this craft.

Miss Dudley exhibits the "Manuel de l'Amateur de Relieur," in full gold-tooled green levant.

The Chatfields show three of their full gold-tooled bindings, one in red levant calling for special notice.

Miss Diehl shows a volume of Victor Hugo in full gold-tooled levant, with silk doublures of a seventeenth-century motive.

Miss Marian Lane's volume of Tennyson, executed in Niger goat, with a design of branch and leaf, possesses much individual charm, as do Mr. Chivers's five books, with their "velucent" bindings. These latter are the result of a process which he has not yet revealed to the world.

Mr. Launder shows an excellent piece of handicraft in his volume of "The Blessed Damozel," which is bound in white levant with blue inlays.

The art of book-plate designing is one calling for a talent distinctly decorative, and Mrs. Anna B.



POTTERY EXHIBIT, NATIONAL SOCIETY OF CRAFTSMEN

Hooper shows this talent to a marked degree. She has designed a particularly good plate for Mr. Elliot Collier.

Mrs. A. R. Wheelan, Bertha Stewart, Julia C. Pratt and others also exhibit interesting book plates.

In the art of monogram making Miss Sarah B. Hill and Miss Edna Dolfinger make an excellent showing.

Mr. Moy J. Schweitzer is a past master in the art of illumination upon parchment. He exhibits some really remarkable and beautiful examples in the spirit of fifteenth-century missal work.

Miss Mosenthal exhibits an illuminated album for actresses' portraits and autographs recently shown at the Actors' Fund Fair. She also shows a case of her Italian sgraffito work, in which field she is preeminently successful.

We notice a large collection of hand-printed cards and inscriptions, calendars, etc., by the Eatons, by Miss Gurnee, who writes her own inscriptions for her broadly designed cards, and by Miss Pratt.

While the show of jewelry is not as large this season as last, it holds its own so far as standard of craftsmanship is concerned.

Miss Rosalie Clements shows one of the most interesting pieces of jewelry in the exhibition—a gold bracelet of bayberry design, set with a sapphire and pearls. She has, it is easy to see, made a study of color combination in stones and metal with a view to the complexion of the person for whom it was made.

Miss Hazen exhibits a pendant with amethyst, sapphires, pink tourmaline and pearls, to harmonize with a maple-leaf design.

A gold brooch by Herbert Kelly, with central pearl and rose-leaf design, is really very beautiful, recalling in many ways some of the high-class craftsmanship in the older European work.

Janet Payne Bowles has a carved silver cross, carrying a blind cat's-eye stone. This work is Celtic in spirit, as are other pieces in her collection. They are carried out in a broad, free spirit which is most commendable.

A gold pectoral cross, set with amethysts, is shown by Susan L. Hill. It is admirable, both as to design and execution. We are inclined to believe, however, that excess of burnishing detracts from its artistic value.

Miss Demming exhibits a comb mounted in silver



CARVED AND TOOLED LEATHER

BY MRS. CHARLOTTE H. BUSKE

and moonstones, with other interesting work. Dr. Gulick has a collection of watch fobs possessing much individuality.

Mrs. Shaw's chased silver buckle is good in design and craftsmanship, and her silver pendant with carnelian and other stones should not be missed in passing. Mr. Ralph Johonnot exhibits both in the department of jewelry and metal work. In the former his jewelry is broad and simple in style. In the latter his mayonnaise bowl and ladle are most attractive and individual in design.

The Metal Workers Guild is another organization of workers within the greater society. They have fitted up an entire room, draping the walls, putting in architectural seats and tables, all arranged as a setting for their metal work.

The dominant exhibit at night time is a handsome, lighted green-bronze lamp, with shade of perforated metal, by Samuel Buloss.

Miss Anna Archer shows electroliers and candlesticks.

Dr. Matthew Beattie, a physician by profession, demonstrates with his great silver-lined copper punch bowl and ladle how really fine handicraft can be carried on in conjunction with professional work of another sort.

Miss Demming has made some interesting book

ends with a combination of copper and mother of pearl. Robert Dulk's metal table lamp, in harmonious greens, blues and yellows, is a prominent feature of the large gallery.

Mr. Charles Burdick has in his glass, mosaic and copper electroliers achieved a signal success. We always think of Mr. Burdick as a colorist, so happy are his combinations of metals and glass.

In Mr. De Forest's loan exhibit are six pieces of metal work from India, as a technical example of dove-

tailing and welding of brass and copper a Schor water jar should be noted. There is a characteristic lantern in cast openwork, a teapot from northern India, a water holder and a series of elaborate cast-brass chains for swinging seats, from Ahmedabad.

To return again to the work of our local craftsmen a tea tray of mahogany and etched metal of Moorish design by Theodore T. Goerk is very handsome. It is a finished piece of craftsmanship, although it may be a trifle heavy for practical purposes.

Mrs. Mabel Mason Bowdoin's silver porringer of Celtic motive and her marble tiles, mounted with perforated silver and copper in old Italian designs, are simply and admirably carried out.

F. J. Marshall shows a number of enameled metal boxes, which create handsome color notes in the exhibition. It is regrettable that more of our craftsmen do not practise this beautiful art, which has been carried so far in England.

In the department of leather Mrs. Charlotte H. Buske is represented by a large illuminated, tooled leather panel of a pear motive.

Mrs. B. W. Shopes's leather book ends are handsome and colorful, as are the desk sets of Miss A. M. Meeks. A most excellent piece of technical

National Society of Craftsmen

work is the tooled leather handbag of peacock design by Miss A. M. Sawyer.

In the textile department we find a considerable exhibit by the Young Women's Christian Association Art School, also some fine weavings by the Byrdcliff looms in the form of scarfs.

Mrs. Anna Ernberg has a variety of Swedish weavings of great technical excellence.

There is woven fiber work by Frances B. Stebbins and tied dyed curtains by Mary Gray.

The Greensboro, N. C., workers send a collection of their blue-and-white weavings, while the Greenwich Handicraft School, of New York, exhibits some excellent Irish and Italian lace work, executed by people of these races under the direction of the school management.

Mr. William Fuller Curtis, of Washington, exhibits a large decorative wooden panel, which is burned, gilded and painted with infinite care and taste.

John R. Bacon's collection of "Volterano" glass is handsome in its delicate, subtly graduated coloring. It seems to be a process of overlaying with a semitransparent cement, in combination with coloring matter, the exact process of this kind of glass-work not having been divulged by the inventor.

Ancient silk embroideries and weavings, as well as Chinese rugs in blue tonalities, have been loaned by Mrs. Vanderpoel. By breaking the monotony of the galleries with series of Ionic columns and medieval corbels, very satisfying results have been obtained and the practicability of these galleries for exhibitions of this sort admirably demonstrated by Messrs. Burdick, Ascherman and Lamb, the active members of the hanging committee. J. W. F.

UNDER the arresting title, "Are We Losing the Use of Our Hands?" Sir Frederick Treves writes in *The Nineteenth Century*:

"It is becoming a question where the change from thews to steel is going to end. The modern laundry, the modern kitchen, the modern farm all afford displays of things not done by hands. In the hayfield the scythe is replaced by the mower, the hay is tossed, not by Phoebes in sunbonnets, but by the tedder. It is raked into line by machine, and lifted



MARBLE COASTERS MOUNTED IN PERFORATED
SILVER AND SILVER PORRINGER

BY MRS. MABEL
MASON BOWDOIN

to the rack by a like appliance. It only needs the introduction of a motor haycart and a machine-laid thatch of corrugated iron to complete the picture of the hayfield of today. It does not appear that there are new handicrafts arising to replace in any appreciable measure those that have been lost; although there are still, happily, basket-making in its manifold applications, the construction and fitting of the finer watches and chronometers, the jeweler's bench, the manufacture of scientific instruments of precision, the making of fine cutlery and carving in ivory and wood. Civilized man is losing a good deal of that manual dexterity which has been laboriously acquired during past centuries. It would seem that the highest point of development in the use of the hands has been already reached; has been, indeed, passed, and that we have entered upon a period of decline. It may be that it is but a period, and that the decline is temporary. The loss is, none the less, both great and regrettable. Great because, in spite of our pride of race, we are compelled to own that the human being is—in one particular at least—showing signs not of advancement, but of decay. Regrettable because there must be few who would not endorse the teaching of Ruskin when he said that "every youth, from the king's son downwards, should learn to do something finely and thoroughly with his hands."

THE Press and Publicity Committee of the National Society of Craftsmen are issuing an Arts and Crafts Bulletin free to members of the society. Miss Myra Edson is editor. The committee have opportunities from time to time to publish or otherwise refer to work of members and ask for photographs.

Third Corcoran Biennial Exhibition



First William A. Clark Prize, \$2,000 and Corcoran Gold Medal

INTERIOR

BY EDMUND C. TARBELL

THE CORCORAN GALLERY'S THIRD BIENNIAL EXHIBITION BY LEILA MECHLIN

ON ACCOUNT of the high standard of the exhibitions held by the Corcoran Gallery at Washington two and four years ago, much was expected of its third biennial display, which opened on December 12. That it fulfilled expectation has been commonly agreed. In many respects the two previous exhibitions were surpassed and certainly the American painters have rarely made a better showing.

To this exhibition the artists, almost without exception, sent their best, and that best today is distinctly superior. Furthermore, the exhibition was well hung, far better hung than usual, and though there were obviously some "misfits," the effect, as a whole, was uncommonly pleasing. In this connection two particular groups come instantly to mind—one in the middle gallery of the east series and the

other in the south corner gallery. The former embraced an interior by Gari Melchers, entitled *Penelope*, which was given the place of honor and, flanking it, Albert L. Groll's *No Man's Land*, *Arizona* and Emil Carlsen's *Open Sea*; the latter group comprised decorative landscapes by William Ritschel and William Wendt, hung to the right and left of Robert MacCameron's portrait of President Taft. In both these instances the pictures collectively formed single compositions, complementing one another with charming effect.

That no effort was made to segregate the work of the several schools has caused some comment and criticism. This, however, might have been regarded as a token of progress, inasmuch as thereby it was manifested that art is bigger than "schools," and that impressionists, realists, tonalists and "plein air" painters are, after all, headed more or less in the same direction.

There were comparatively few great canvases in this exhibition—that is, great in linear measurement

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—none such as Sargent's portrait of the Johns Hopkins doctors, shown a few years ago, or the *Three Sisters*, exhibited still earlier. For this reason some found the exhibition disappointing, wishing to be startled rather than enthralled. Fortunately, however, greatness is not a matter of actual measurement, for there were some pictures in this exhibition which might be so designated. One was Charles W. Hawthorne's *Youth*, a picture of a lad and a lass walking hand in hand under an open sky and by the sea. The coloring was strong, the treatment broad, the technique far from finished, but it was none of these things that one noted in this picture. The boy and girl riveted attention, and the feeling that they were obviously experiencing moved the observer. To be sure, these young people were far from comely—they were plain folk, but they were types not of a class nor race, but of all classes and races—of humanity itself. It may be that art has no relation to subject, but we all know that it requires great art to thus touch upon the fundamental things of life and make them vital and significant. By an occasional lapse in draughtsmanship or modeling Mr. Hawthorne sometimes decreases the value of his pictures, but his work is big enough to compensate for such shortcomings. It has enormous promise.

Another great picture, at almost the opposite pole of endeavor, was the transcription of a scene in the Versailles Garden by Sargent—a work as subtle as it was true. It was painted in 1879, about the same time, if we mistake not, of the *Oyster Gatherers*, with which, however, because of very different technique, it can scarcely be compared. None of the brilliant dash which we have come to consider the badge of Sargent's productions was no-

ticeable, but, instead, a quiet reserve which defied analysis. Had it been unsigned it might at a glance have been attributed to Whistler, but to no other.

Referring to Whistler, it was of interest to find in this exhibition a painting by Clifford Addams, showing strong trace of the Whistlerian influence and apprenticeship. It was a full-length portrait of a young woman dressed in hat and gown of obsolete style, standing with her hands together, in apparent contemplation. Obviously the work of an earlier day and yet one which endures the test of time.

There were more good portraits than usual. Cecilia Beaux sent two, both of which were admirable. One was of Dr. W. H. Howell, dean of the Johns Hopkins Hospital. It was a three-quarter



PORTRAIT OF A LADY

BY GEORGE DE FOREST BRUSH

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length and represented the eminent physician in scholastic gown standing in attentive attitude. The hand which held the glasses, presumably just removed, was only little less expressive than the face, which not only carried conviction as regards likeness but characterized a definite personality.

Sargent's portrait of Mr. A. Augustus Healy, president of the Brooklyn Institute of Arts and Sciences, was a brilliant performance, fine in color, interpretative power and vitalization, even though the foreshortening of the left arm were faulty. To be able to so paint a head and a hand is sufficient to win the title "master." Ralph Clarkson's portrait of John J. Farwell, Esq., was also notable for strength and vitality, as was Henry Hubbell's charming child portrait entitled *Winthrop*.

J. J. Shannon was represented by two portraits, one (owned by the Telfair Academy, of Savannah) of George Hitchcock, the painter, and the other of Mrs. George J. Gardiner, a very recent work, which suffered perhaps a trifle in effect by the rawness of the medium, a certain paintiness being unpleasantly remarked. Passages of this painting were, however, rendered with beautiful suavity.

The portrait of President Taft had also not been long painted, but in contradistinction to the Shannon bore the appearance of great age. The same palette was used as that which transcribed the absinthe drinkers in the kindly shadow of the Paris café, and with far from pleasing result. Few healthy men or women have parchment-colored complexions, and certainly President Taft has not. But probably a few decades hence this portrait will have sunk completely into the darkness in which it is at present so nearly submerged.

It is not, however, portraits nor yet landscapes which predominated in numbers or interest in this exhibition, but subject pictures—genre paintings. The first prize, \$2,000, carrying with it the Corcoran Gold Medal, was awarded to an *Interior* by Edmund C. Tarbell; the second prize, \$1,500, carrying with it the Corcoran Silver Medal, to *Penelope*, by Gari Melchers; the third prize, \$1,000, carrying with it the Corcoran Bronze Medal, to *Springtime*—a picture of children in a city park, by Childe Hassam. The first of these derived its distinction through the excellent solution it presented of a most difficult problem and the exquisite manner of its rendering; the second, which, by the way, is very similar to the picture entitled *The Morning Room*, by the same artist, doubtless received its award because of its obvious frankness, coupled with pictorial charm—a combination not frequently found. The third prize picture added to the usual

interest of a transcription of the illusion of light and air the element of life and motion, suggesting at the same time a figurative relationship between babyhood and the opening season.

Mr. Melchers sent two pictures besides the one which received the prize—a mother and baby painted with much feeling, as well as refinement, and a portrait group, *The Smithy*, a remarkable piece of realism. Mr. Benson showed a group of young people out of doors in dazzling sunshine; Mr. Reid a life-size, full-length figure of a young woman descending a hillside, and Sergeant Kendall his picture entitled *Alison*, to which the Potter Palmer prize was recently awarded in Chicago. Two pictures by Francis D. Millet, of English middle-class life of more than a century ago, each telling a story in which a glint of humor appeared, were included in the catalogue, together with two excellent Dutch genres by Mary Van der Veer, and a characteristic story picture by Walter McEwen.

Of figure studies there were not a few of exceptional interest—for instance, a portrait of a lady by George de Forest Brush, which was purchased almost as soon as the exhibition opened by the Carnegie Institute of Pittsburgh, for its permanent collection; a painting by Cecilia Beaux, *The Banner Bearer*; a portrait of a young girl in white by Abbott H. Thayer; a small figure of a lady in a purple-gray dress by T. W. Dewing, and a picture of a little girl in a blue-silk fancy costume by Grace H. Turnbull.

To this category belong, moreover, the painting by Henry Hubbell, *The Departure*, which recently received high award in the Chicago Art Institute's exhibition, and the painting by John W. Alexander, *Sunlight*, purchased for that institution by the Society of the Friends of American Art.

In a measure Mr. Alexander's picture characterizes the spirit which pervaded and dominated this exhibition—a spirit of sunlight, of optimism, of joyousness. There were, of course, some pictures which failed to carry conviction, some which failed to accomplish their purpose, but not a great many. The majority had freshness and showed vigor, were capably handled and interpretative. It has been said that the larger number were "still-life paintings," and the charge cannot be altogether refuted, but we are as yet learning the language, and our "still life" is good. Action and broader significance will come later.

Landscapes were for some reason less conspicuous than usual, though, directing the attention to landscapes alone, some more than worthy examples were found. The fourth prize, \$500, carrying with

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LANDSCAPE IN WINTER

BY E. W. REDFIELD

it honorable mention, was awarded to a landscape by Daniel Garber, which showed a charming play of atmospheric color. Joseph Davol sent a remarkable transcription of a bit of the Maine coast, as seen from the water, steeped in afternoon sunlight. William Ritschel's nocturne, showing the Arizona canyon wrapped in shadow, had large quality; William Wendt's *Silence of Night*, a picture of California, delightful decorative quality. Ben Foster sent two landscapes, one of which the Corcoran Gallery has purchased; J. Francis Murphy one, Charles Morris Young several.

Snow pictures, moreover, were much in evidence, E. W. Redfield contributing a number, and of his best; Gardner Symons one, Leonard Ochtman one. Willard L. Metcalf sent three pictures—a spring, a summer and a winter landscape, the first borrowed from the Worcester Art Museum, the last from the Chicago Art Institute. There was a charming win-

ter picture by Charles Warren Eaton, a decorative landscape by F. C. Peyraud, *Evening in Georgia*, and a snow picture by F. Usher De Voll.

The marine painters, also, were well represented. Emil Carlsen's *Open Sea*, previously referred to, was exceedingly charming, both in color and spacious suggestion; Frederick J. Waugh's *Outer Surf* hung at the end of the east series of galleries and dominated the vista. Paul Dougherty and Charles H. Woodbury both sent good examples.

Of actual still life there was comparatively little, but this was of exceptional character. A bowl of peonies by Wilton Lockwood was purchased by the Museum of Fine Arts, Boston, and a group of fruit and copper vessels by Henry R. Rittenberg was secured almost directly upon the opening of the exhibition by a private collector.

Three hundred and thirty-two pictures were included in this exhibition, of which but few have

Third Corcoran Biennial Exhibition

been mentioned. To pass unnoticed so many leaves obviously much to be said. There are times when progress seems extraordinarily slow, or even to have ceased—times of discouragement for not only the toilers in the valley but the watchers on the heights. Then come periods of rapid advance, of hopefulness. As witness to the latter the Corcoran Gallery's exhibition will stand.

THE prize awards at the previous exhibitions were as follows: The first exhibition, February 7–March 9, 1907; first prize, given by Senator William

A. Clark (Corcoran Gold Medal), awarded to Willard L. Metcalf on his exhibit entitled *May Night*; second prize by Mr. Charles C. Glover (Corcoran Silver Medal), to Frank W. Benson on his exhibit entitled *Against the Sky*; third prize, by Mr. V. G. Fischer (Corcoran Bronze Medal), to Edward W. Redfield on his exhibit entitled *Lowlands of the Delaware*. The second exhibition, December 8, 1908–January 17, 1909, prizes donated by the Hon. William A. Clark; first prize (Corcoran Gold Medal), to Edward W. Redfield on his exhibit entitled *The Island*; second prize (Corcoran Silver Medal), to Joseph DeCamp on his exhibit entitled *The Guitar Player*; third prize (Corcoran Bronze Medal), to Robert Reid on his exhibit entitled *The Open Fire*; fourth prize (Corcoran Honorable Mention Certificate), to Frederick Carl Frieseke on his exhibit entitled *Marcelle*.



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SUNLIGHT

BY JOHN W. ALEXANDER

“‘BY THIS man I shall be immortalized,’ said Reynolds, looking at McARDell’s engravings; but what he said, when, in later years, he saw the wonderful plates which some of the masters who followed McARDell made from the greater pictures of his maturity, must be imagined,” writes Malcolm S. Salaman, in the extra number of THE INTERNATIONAL STUDIO, devoted to “Old English Mezzotints,” and just published. The author continues: “In beauty and rarity of fine impressions, these mezzotints are of great and increasing worth. Yet their artistic value is no more today than it was when they came fresh from the copper-plates, save, of course, for the mellowing influence of time; though fashion has only of late years, in its cult of the unique, accepted the decorative value of the old mezzotints.”



Courtesy of The Ehrich Galleries

MARRIAGE OF THE ADRIATIC

BY FRANCESCO GUARDI

IN THE GALLERIES

AT THE Knoedler Galleries, 355 Fifth Avenue, two large paintings by Paolo Veronese have supplemented the example recently acquired by the Metropolitan Museum. These are allegorical paintings of large scale and rich and vigorous in their color and drawing. The one represents the choice between vice and virtue, rather a determined choice, a headlong rush from the arms of one alluring siren to the comforts of the other. The composition is animated, the figures full-blooded and richly clad, the architectural background against a splendid sky decoratively important and rousing. The allegory of *Wisdom and Strength* has more in common with the *Mars and Venus* at the Museum. The color of the accessories and the painting of the brocades are especially attractive and dignified. Two Rembrandts from the Beauchamp collection, one a portrait of a man painted in 1633, were shown at the same time, and in addition a sketch by Rubens for the *Henri Quatre at the Battle of Ivry*, which came from the Darnley collection. The king of the crooked nose

approaches the city gates mounted, among a spirited group of followers and bystanders, and overhung by a wreath-bearing figure of Victory. Elsewhere a group of Raeburn portraits was shown. The exhibition of the American Society of Miniature Painters continues at these galleries until January 28. The following new members were elected in the year past: Miss Martha S. Baker, Mrs. Alice Randall Marsh, Miss Lucy M. Stanton, Mrs. Alice Rushmore Wells.

At the Katz Galleries, 103 West Seventy-fourth Street, Clark G. Voorhees has had a score of paintings showing a pleasure and ability in the handling of atmospheric effects in a variety of types. Mr. Voorhees is attracted by the problems presented by snow, falling and fallen, a set of problems which has tempted, it would seem, an unusual number of our painters of late. He has made some fresh observations and noted them with nice facility, as in *Moonlight and Snow*. In another painting, *The Swamp Road, March*, he catches the turn of the season when the hills will not show much longer through the ribs of the woods and the tracery of the treetops has begun to thicken against the sky. With Mr.

In the Galleries



Courtesy of The Ehrich Galleries

CLASSIC LANDSCAPE

BY DOSSO DOSSI

Voorhees's paintings were shown a delightful group of etchings by Lester G. Hornby, scenes from the older quarters of Paris, some of the plates colored. A later exhibition included portraits by George Lawrence Nelson, sketches by the late Allen B. Talcott and bronzes by Frederick G. R. Roth.

At the Macbeth Gallery, 450 Fifth Avenue, some twenty-three portraits by Miss Ellen Emmet displayed her craftsmanship and search for characterization. Many of the portraits were those of men of mature years, though the painter is also at ease in her study of youth and childhood, for that matter, as in the portrait of little Miss Eleanor Peabody. Among the sitters were Dr. Louis Tiffany, seen in the setting of his library; the Hon. Levi P. Morton; the Hon. Joseph H. Choate, in academic gown; Judge Martin J. Keogh, Dr. Billings and the late Prof. William James.

At the Durand-Ruel Galleries, 5 West Thirty-sixth Street, nine canvases by Miss Mary Cassatt showed her work in less of the uncompromising orthodoxy of her Manet than usual. Her mastery of the great revolutionist's habits of vision left something forbidding, though admirably forbid-

ding, in her product. Her devotion to the theme of motherhood and childhood may have put her on her guard against false notes. She has not lost any of her downrightness as a painter, but in some intangible fashion her subjects have begun to take on a more likeable air.

Some thirty examples illustrating the art of the early Italians have been shown at the Ehrich Galleries, 463 Fifth Avenue. Dosso Dossi, represented by a landscape, in itself an unusual circumstance, was one of two brothers celebrated by Ariosto, whose portrait he painted and for whose *Orlando Furioso* he made designs. Francesco Guardi, a Venetian painter, 1712-1793, is known for his architectural views of the city now owned by European galleries. He was a pupil of Canaletto.

In the Scott Thurber Galleries, Fine Arts Building, Chicago, there has been held an exhibition of the recent work of Birge Harrison. Another exhibition opening at the same galleries February 1 and continuing till the 22d will show the recent work of Henry O. Tanner. Nine of the pictures are religious subjects and seven are landscapes.

Miss Rose Clark has made a copy in tempera of



Courtesy of M. Knoedler & Company

STRENGTH OVERCOME BY WISDOM

BY PAOLO VERONESE

an interesting panel in tempera painted in the fifteenth century and constituting part of a wedding chest which belonged to the Medici family. The copy is to be seen in the galleries of Ascherman &

Macmahon, 20 West Thirty-third Street. The original is in the Accademia di Belle Arti in Florence. *Boccaccio's Wedding Procession* is the subject represented.

RECENT ART BOOKS

RFASHION in dress is an art singularly near to the daily life of most people, from the South Sea savage and on, up or down, according to the classification one may affect. It is an art singularly mobile, capricious, irresponsible and correspondingly interesting; from other aspects curiously conventional and recurrent, with all the rigidity of tradition shown by, say, Egyptian sculpture, though with the difference that the succession of dynasties and periods may be presented in the flitting of a season. On turning the three hundred and fifty-odd pages of Mrs. Charles H. Ashdown's "British Costume During Nineteen

Centuries" (Frederick A. Stokes Company) the student may be tempted to wonder what he would in all candor make of the history of art, now so cheerfully and so splendidly beguiling, if the clothed human figure had always presented one uniform. The author has founded her work on research among the manuscripts of the British Museum and elsewhere and on a study of costumes, illuminations, missals, brasses, effigies. The text is illustrated from 459 drawings and there are in addition over a hundred plates and several reproductions in color. Civil costume is followed through the reign of George III, ecclesiastical dress through Henry III's. As an instance of the particularity of description, upon which the usefulness of any such

discussion must largely rest, we may quote some remarks on the chap-erone, a remarkable head attire for men which sprang into existence in the time of Richard II. It is, in fact, says the author, "nothing more than the capuchon and liripe, but so utterly transformed as to be utterly unrecognizable in its new condition. Some inventive genius was bent upon the development of a new headgear, and, candidly speaking, we think that any innovation was pardonable, seeing that the capuchon, having been in vogue for a matter of three centuries, was getting a trifle old-fashioned. He accordingly thrust the top of his head into the aperture, through which his face had erstwhile protruded, and, passing the part which had previously covered his neck and shoulders over the top of his head, the ornamental dagging of necessity fell down on the left side of his face;



From "British Costume," Frederick A. Stokes Company

HATS IN VOGUE IN THE REIGN OF RICHARD II

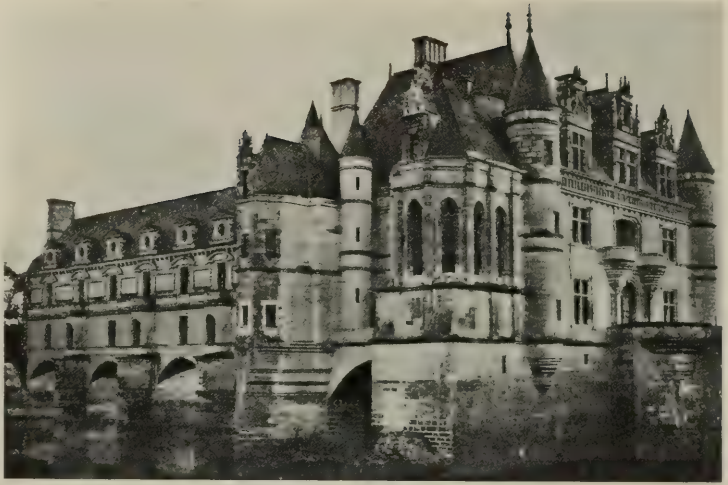
then, bolding seizing the liripipe, he wound part of it round his head, and, after fastening it, allowed the end of it to fall down upon the right side. Delighted with the novelty, the exquisites at once adopted it, and, although it underwent many transformations, the chaperone was in evidence for nearly one hundred years."

"How to Know Architecture," by Frank E. Wallis (Harper & Brothers),

belies in its sanity and well-pointed immediacy the hawking "blurb" with which the necessities of bookselling have decorated the jacket. Let the reader throw away the jacket and, perhaps, forget the title, and he will find that Mr. Wallis writes of the building styles of Greece and Rome and Gothic Christendom in somewhat of the manner of Ferrero when dealing with the Punic

wars. The reader will find himself realizing with a fresh sense of fact that old surviving buildings are not mere monuments, but that people even in early times used to live in their houses and carried their hearts to church more often than their trowels and chisels. We might wish that the author had been a little more sparing of the "mark you" style, which suggests the lecturer and the buzz and the stereopticon dissolving view;

but, perhaps, that serves its purpose. He concludes a chapter on the "American Decadence" in this measured strain: "While the big cities with their great skyscrapers are working out their peculiar and special problems and may find the solution in Gothic lines, the growth in all other kinds of buildings is distinctly toward the classic—one might almost say the more classic. These seem the



From "How to Know Architecture," Copyright by Harper & Bros.

CHATEAU AT CHENONCEAUX



From "How to Know Architecture," Copyright by Harper & Bros.

CHATEAU SCHWAB, RIVERSIDE DRIVE, NEW YORK



Jean Baptiste de La Motte
Portrait of a Frenchman
Engraving by S. H. Thomassin, after the portrait of Thierry by Largilliere

From "French Portrait Engraving," The Macmillan Company

ENGRAVING BY S. H. THOMASSIN, AFTER PORTRAIT OF THIERRY BY LARGILLIERE

dominant tendencies, but almost equally significant is the frequent and sound use of almost every style. It is, as has been said, a period of analysis and experiment. Young America is trying to express herself, and because she is a conglomerate of many elements the expression is still various and uncertain, but with fixed tendencies growing more and more apparent."

Henry H. Saylor edits a highly practical book on various aspects of house building and decoration

under the title, "Distinctive Homes of Moderate Cost" (McBride, Winston & Co.). By the use of a quarto page he has made it possible to illustrate the text from an abundance of suggestive photographs of actual buildings and interiors. The text matter is contributed by various writers, including, in addition to the editor himself, Charles Edward Hooper, Carleton Monroe Winslow, Gardner Teall, Harold Whiting Slauson, Margaret Greenleaf, Louise King, George Leland Hunter, Mabel Tuke Priestman, Louise Shrimpton, Sherril Schell, Katherine Pope, Edward Fesser and Mary H. Northend. The book is divided into two parts, the first dealing with various topics independently, such as Details of Construction, The Fireplace, Floors, Walls, Heating Systems, etc. The second part describes and illustrates about forty

selected examples of private residences in various parts of the country from California to Ontario.

T. H. Thomas, in his "French Portrait Engraving of the XVIIth and XVIIIth Centuries" (imported by The Macmillan Company), follows the De Goncourts in doing justice to the Louis XVth and Louis XVIth engravers, and shows the school of the Drevels to be a revival responding to a new impulse. The book, which covers the whole field for the first time, is enriched with some forty reproductions.

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